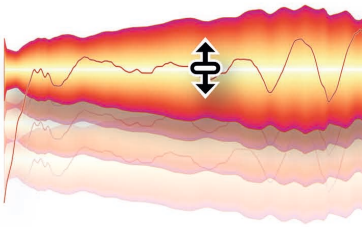
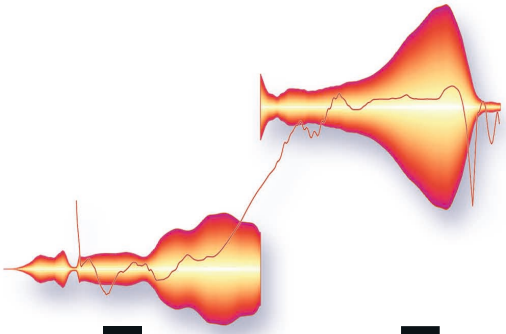
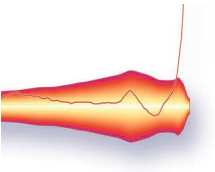




# melodyne

## essential



user manual

**Melodyne essential user manual rev 2**
This documentation refers to Melodyne essential 1.2.

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## Welcome!

Many thanks for your interest in Melodyne essential and a warm welcome to the circle of Melodyne users!

Melodyne is at home in all the great studios of the world and has for years been appreciated for its intuitive editing possibilities and the high quality of its sound. In actual fact, there must be very few professional productions in recent years in which Melodyne, at one point or another, has not been used – whether for unobtrusive correction, for the generation of second voices and variations, or for the creative restructuring of audio material. What does that mean for you? Simply that as a Melodyne user, you are in the finest – the most illustrious, even! – of company.

Melodyne essential offers you the essential functions of Melodyne for the editing of pitch and timing in a particularly intuitive and compact format: as a plug-in directly within your DAW environment. Melodyne essential respects fully the tradition of the previous editions of Melodyne but has been redesigned and reprogrammed from the bottom up. As a result, Melodyne essential is faster, easier to use and sounds even better than previous editions of Melodyne.

We at Celemony have worked hard to make Melodyne essential as pleasant to use, as powerful, and as useful as possible. We really hope that Melodyne essential will make your life in the studio easier, be a delight to use, and inspire you to greater heights of creativity. Let us know how you like it and what we could improve. And don't hesitate to contact us if anything doesn't work quite the way it should – at www.celemony.com we're always there for you.

We hope your work with Melodyne essential will be productive and that you'll have fun with it at the same time!

Kindest regards,
all at Celemony

# Installation and Activation

## Installation and Terminology

Melodyne is extremely easy to install: just launch the installation program (either from the program CD or the download) and follow the onscreen instructions. The whole installation takes, at most, a few minutes. Before using the program, however, you must register and activate Melodyne. Here is a brief explanation of the terminology:

**Serial number:** Your serial number represents your license for Melodyne and determines which Melodyne edition you possess and to which functions you are entitled.

**Registration:** Registration involves the creation of a myCelemony account linked to your serial number. To register you must enter certain personal details and state whether you wish to receive a newsletter from Celemony and, if so, what type. If you purchased Melodyne from our web shop, the registration is already complete.

**Activation:** Once registered, Melodyne must be activated before it will run. We offer, as standard, a computer-based activation for two computers, and, as an alternative, the transfer of your license to an iLok.

Before we come to the details of the activation procedure, we should take a quick look at the installed software and its characteristics.

## Melodyne “singletrack” – and what that means

In the course of the installation, Melodyne is copied as a plug-in into the relevant plug-in folders and as a stand-alone program into your program folder. The plug-ins are called, quite simply, “Melodyne”, and the stand-alone implementation: “Melodyne singletrack”. You may be puzzled by this name – after all, your edition of Melodyne has a different one: “Melodyne editor”, “Melodyne assistant” or “Melodyne essential”.

From Version 1.2 onward, however, these three editions of Melodyne are delivered as a single program package. It is only your serial number (your license) and the activation triggered by it that determine which edition in fact runs from the installed program. Since the identity of this is not known prior to the activation, and since it is not possible to change the program name subsequently, all the plug-ins

bear the name “Melodyne” and all the stand-alone editions “Melodyne single-track” (to distinguish them from the multi-track ‘Melodyne studio’).

The name of the current edition is displayed between the tools and the macros in the user interface. You may need to increase the size of the Melodyne window to see it.

The common program code primarily serves to make full compatibility between the Melodyne editions editor, assistant and essential possible. It is no problem to open in Melodyne assistant or Melodyne editor a project begun in Melodyne essential, and work thereafter with the expanded function set of the larger edition. It works the other way round as well: a project begun in Melodyne editor can be loaded into one of the smaller editions, played back and edited using the functions available there. It is only when Melodyne editor’s DNA functions for the editing of polyphonic material have been used that the document created can merely be played back but not edited in a smaller edition. When this occurs, we say Melodyne is running in ‘Playback Mode’.

Melodyne also runs in Playback Mode when it has been installed but not activated. It is still possible to open and play back all existing documents in such cases, but you cannot edit them. Playback Mode can be very useful when you want to pass on a project, as it allows you to play back tracks edited in Melodyne – without having to bounce them first – on a computer on which Melodyne has either never been activated or has subsequently been deactivated. Playback Mode can be used at any time – without registration, activation or even an Internet connection.

The common program code also allows you, when working with a smaller edition of Melodyne or an installation that has not been activated, to switch to Melodyne editor’s Trial Mode. In Trial Mode, you can use Melodyne editor’s entire function set for a limited amount of time. When this trial period expires, Melodyne reverts to the original license or switches to Playback Mode. You can only take advantage of the free trial period once on a given computer. To register, and each time you launch Melodyne editor during the trial period, you will need an Internet connection.

The common program code also makes it possible to upgrade at any time, and without a fresh installation, from Melodyne assistant or Melodyne essential to Melodyne editor. It is enough for this purpose simply to purchase a license for

Melodyne editor and then activate it – all of which can be done with a few clicks in our Web Shop.

### Important Information Regarding Activation

The first time you launch Melodyne, the Activation Assistant appears. If you purchased your Melodyne from our Web Shop, a single click in the Assistant is all that is required and your Melodyne will be activated and ready to use. If your Melodyne came in a box, the Assistant will guide you through all the steps that are necessary for registration and activation. The activation is performed on line. If your computer is not connected to the Internet, the Assistant will propose a method of activating the program offline.

You can reach the Activation Assistant whenever you need to via "License ..." in Melodyne's Help menu. All the options offered by the Assistant are explained in the Assistant itself. The following sections explain how these options relate to one another as well as providing important background information regarding activation. Please read them through carefully as they are concerned directly with such questions as when, why and how often you can install and use Melodyne on computers.

- **Two computer-based activations:** Melodyne activation is, by default, computer-based; in other words, the activation is tied to the computer upon which it is performed. A Melodyne license entitles you to activate and use Melodyne on two different computers simultaneously, such as your studio computer and your laptop. The activations are managed and granted by our server. You will see how many activation credits you have at any given moment in your myCelemony account as soon as you log in.

- **Deactivating a computer:** We allow you complete control over the allocation of your activation rights by allowing you the option also of deactivating computers. Suppose, for example, that you have already activated Melodyne on two computers but wish to use a third one temporarily. No problem: all you have to do is deactivate one of the computers currently activated. This will free up one activation credit, which will then be transferred to our server. You can use this then to activate the third computer. If, later, you wish to go back to your original pairing, just deactivate the third computer and reactivate the one you deactivated earlier.

So our server provides you with two activations that you can share freely between your various computers. This makes it very simple, for example, to switch to a new music computer. Instead of having to worry about whether or not you will be entitled to activate Melodyne on the new computer, you just deactivate the old one, thereby automatically freeing up an activation credit for the new one.

This possibility also means, however, that you need to act in a carefully considered way! The activations are intended exclusively for you and are tied to your customer account. Do not, therefore, give away an activation to a third party. Please bear in mind also that the procedure for removing an activation from a computer can only be performed on that computer. If you no longer have access to an activated computer, the activation, as far as you are concerned, is lost. This is something you need to bear in mind, for example, before selling or throwing away a computer upon which Melodyne is active. Be sure to deactivate Melodyne first!

You have nothing to worry about, on the other hand, if all you are doing is changing or formatting your hard disk in order to reinstall the operating system. Your activation in this case will not be lost. The first time you launch Melodyne after doing either of these things, it will contact the Celemony server, which will recognize the computer at once and reactivate it—without this costing you an activation credit.

- **The iLok alternative:** Melodyne editor and Melodyne assistant (but not Melodyne essential) can, as an alternative to the computer-based activation system described above, be activated using an iLok copy-protection dongle (for more information, visit www.ilok.com). This procedure involves transferring your Melodyne license to your iLok account, from which you can then download it to your iLok copy-protection dongle. With the iLok dongle, you will then be able to activate and operate Melodyne on any number of different computers, but only on one at a time: that is to say, only on the computer in which the dongle is inserted.

However, before opting for iLok activation, please bear the following in mind: the iLok system can be used as an alternative to (but not parallel with) computer-based activation. Once you have switched to the iLok system, you will not be able to obtain any further computer-based activations. It is not possible to go back to computer-based activation once you have made the switch to iLok. If you do opt for iLok activation, you will obtain *one* Melodyne license for *one* iLok dongle that can be used at any given time on *one* computer only – whereas the

computer-based activation method affords you the possibility of running Melodyne on two computers at once.

One further point: if you are selling Melodyne, you cannot just transfer the license to the iLok account of the purchaser; instead you must contact our support. Besides saving you money, as you normally would have to pay to transfer a license from one iLok account to another, this system allows us to create a myCelemony account for the purchaser, which we would otherwise be unable to do. If you were to perform the transfer yourself, the license would remain tied to your own myCelemony account.

# Melodyne essential Introduction

### About this manual

This manual deals with the actual operation and use of Melodyne essential. You will find information about the installation and activation of the program in a separate document.

We know no one likes reading user manuals. It's far more exciting just to dive in and pick up the essentials as you work. So as not to bore you unnecessarily and as far as possible reduce your error rate as you investigate Melodyne essential, we have condensed the essence of everything worth knowing into a short section that you will find at the end of the introductory chapter: 'For those in a hurry: Melodyne essential in 10 minutes'. Inveterate hater of user manuals or the most wised-up of pros, we do still urge you to read this section, because at the end of the day, it will cost you more time not to read it than to read it.

For those of you that are rather more receptive to user manuals, we would like at this point to draw your attention to what else here is on offer:

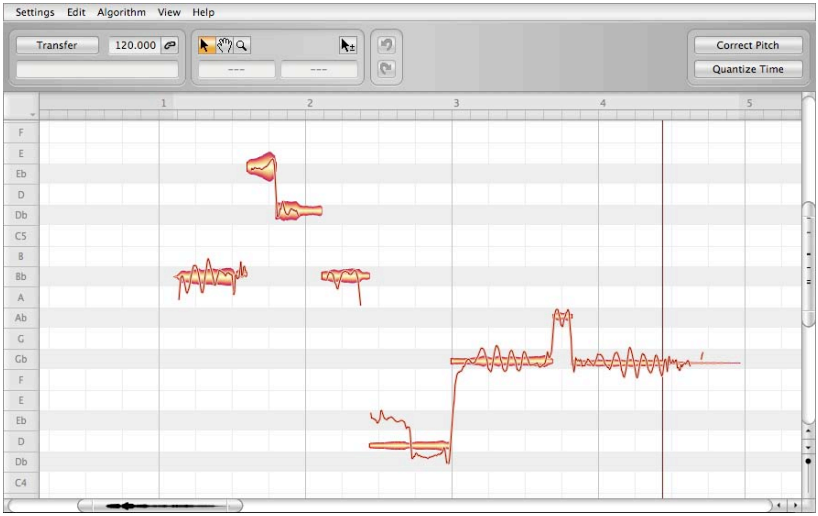
- This introductory chapter contains, in addition to the crash course already mentioned, a few general explanations that should help to give you a better picture of the operation and possible applications of Melodyne essential.

- In the 'Guided Tours', we describe step by step various procedures for working with Melodyne essential. This is where you can look things up if there's something particular you want to know or can't for the time being remember how something works.

Fuller information on Melodyne essential can be found on the support pages of the Celemony web site (www.celemony.com), which you can access directly from the Help menu inside Melodyne essential. You'll find there our Help Center with numerous video tutorials on the operation of Melodyne essential, more detailed information as well as the latest tips and workarounds for problems. In our forum, you can benefit from the experience of other users and exchange ideas. And if ever you're still stuck for an answer, you can reach us any time via the web site or directly by e-mail at support@celemony.com.

## What Melodyne essential is and what it's for

Melodyne essential allows you edit and display different types of audio material – such as vocals, saxophone, flute or even drum loops and percussion – in a highly musical way. What's special about it is that Melodyne recognizes the musical tones in the audio data and displays them on pitch and time grids. This is far more informative than the kind of display of amplitude values along a time axis offered by typical sample editors and audio sequencers. With Melodyne essential, you don't just see which parts of a recording are loud and which quiet, you see where tones begin and end as well as the pitch of each. That is – obviously – a huge difference.



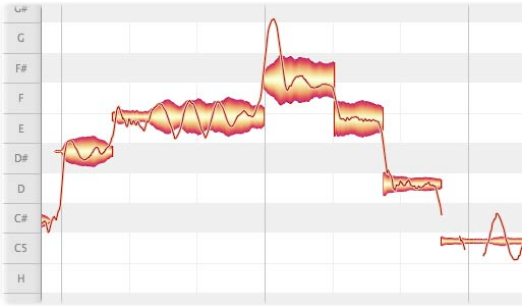

**Melodyne essential**

It is possible not simply to observe but also to seize hold of and modify the tones displayed. If a tone is flat, for example, you can drag it to the correct pitch; if it's too short, you can make it longer; if it's too quiet, you can make it louder; and much else besides. But as well as being a highly sensitive tool for correcting and optimizing your recordings, it also offers you the possibility of profoundly altering your audio material, restructuring it, and creating from it something new.

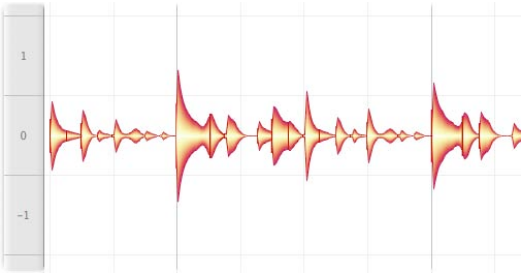
Melodyne has for years enjoyed an outstanding reputation for its editing of lead vocals, since corrections can be made in a musical and intuitive manner and are virtually undetectable by ear. And what works for this most critical of disciplines, works wonders as well with other instruments. Once you've worked for a while with Melodyne essential, you'll realize that aside from the correction of errors there's a wealth of other valuable applications for you to discover. A few examples:

- the creation of second voices or entire ensembles simply by copying the original track;
- the introduction of melodic variations when phrases are repeated;
- correcting and reconciling the timing of drums and bass;
- tidying up rhythms or using quantization techniques to alter them;
- creating breaks and variations in drum loops;
- and standard disciplines like pitch-shifting and time-stretching, too, of which Melodyne essential offers complete mastery and outstanding sound quality into the bargain.

With Melodyne essential you can edit monophonic (lead vocals, sax solos, flute…) and rhythmic/unpitched audio material (such as drum loops, percussion, ambient sounds and noise). These illustrations should give you an idea of what audio material looks like in Melodyne essential.




**Melodic material in Melodyne essential**

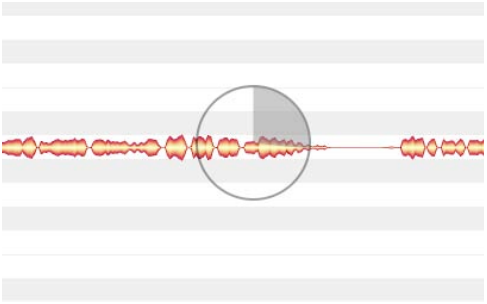



**Rhythmic material in Melodyne essential**

The willful use of 'unsuitable' material or editing of suitable material in 'inappropriate' ways can yield a multitude of interesting effects. Melodyne offers you the highest possible sound quality and authenticity for 'normal' audio editing, but that's not to say rewarding results can't be obtained through the creative misuse of its functions, by transforming radically the sound or structure of the original track. Have fun experimenting!

### Detection first, editing later – the governing principle

How does Melodyne essential manage to find the tones in audio material? The answer (or the crux of it) is this: through its analysis of the material. As soon as audio is loaded or transferred to Melodyne essential, it examines the entire file and seeks to detect the tones within it. This process takes place, mark you, not as but shortly after the file is loaded or the transfer complete. The time required depends upon the processing power of the computer.



**As soon as you open or transfer a file, Melodyne essential detects the notes in the material – only this makes possible the unique editing possibilities the program affords**

The need for this analysis explains why Melodyne essential cannot operate as a real-time effect like a reverb or an echo: only when the analysis is complete can the tones be displayed and the unique functions of Melodyne used. These, of course, do work in real time: every alteration you make to the audio tones in Melodyne essential can be heard instantly – with no delay.

# For those in a hurry: Melodyne essential in 10 minutes

The following section delivers in a nutshell everything you need to know in order to make successful use of Melodyne essential. The rest of the introduction contains more detailed information on each of the points addressed.

In this document, where we use the term [Command] key, we mean the key on the Mac described either as the 'Command Key' or the 'Apple Key': on a PC it is marked [Ctrl]. The other keys used have the same names on the Mac as the PC.

### Stand-alone or Plugin

You can use Melodyne essential either as a stand-aloneapplication or as a plug-in in any compatible host. There you will find Melodyne essential Plugin among the audio-effect plug-ins (not the instrument plug-ins); you use Melodyne essential in the same way as an audio insert effect not as an instrument plug-in. You will find Melodyne essential Standalone after the installation in the Programs folder directly on your hard disk. This implementation can be used like a sample-editing program: you launch the application, open a file, edit it, and save.

### Transfer

Before you can work with Melodyne essential, you must first transfer to it from your DAW the passages you wish to edit; each passage is played back by the DAW and recorded simultaneously by Melodyne essential; only then, after a short pause as the material is analyzed, is it ready for editing. The plug-in does not operate in any conventional sense like a real-time insert effect.

- Activate the Transfer key in Melodyne essential, play the desired track segment in the DAW and, when it's finished, stop the playback in the DAW. You can transfer multiple extracts from different regions of the DAW track.

### Replace Ranges

During playback after one or several transfers, those passages that have been transferred to Melodyne essential will be played back by Melodyne essential; all other parts of the original track by the DAW. From the View menu, choose 'Show Replace Ranges'. All sections or regions that will be played back by Melodyne essential (as opposed to the DAW will now be marked. Such regions can be extended simply by dragging their borders with the mouse. To shorten a playback region,

delete a few blobs and select ‘Set Replace Ranges to Notes’ from the context menu of the Bar Ruler.

### Detection and algorithms

The audio material must first of all be analyzed by Melodyne essential so that notes within it can be detected and later edited. Melodyne essential can edit monophonic (melodic), and rhythmic/unpitched material. It is Melodyne essential itself that decides, based on its own analysis, what type of material it is. You can, however, manually select a different playback algorithm to force the program to reanalyze the material. This can be useful if the material has been interpreted in a way that makes it unsuitable for your editing needs. You might wish to switch from algorithm to algorithm anyway, simply to experiment with different representations of the material Melodyne essential affords.

- Select the other algorithm from the Algorithms menu to force a reinterpretation of the material.

### Editing the detection

With melodic material, a tone may occasionally be confused with the same note an octave higher or lower. Before editing such material, you need to reassign these notes correctly; otherwise tonal artifacts could be produced when the material comes to be edited. Select the Note Assignment Tool, which is set slightly apart from the others, to switch to Note Assignment mode. To quit Note Assignment mode, simply select some other tool.

- The Note Assignment Tool switches to Note Assignment mode where notes detected on wrong pitches can be moved to their right pitches.
- The waveform icon beside it switches from the original sound to the Monitoring Synthesizer, of which it is also the volume control. The Monitoring Synthesizer makes it easier to discern whether or not the assigned notes correspond to those actually played.
- [Shift]-double-click in the Bar Ruler switches the playback between the original sound and the Monitoring Synthesizer.

### User interface and navigation

All the detected tones are displayed as blobs in the editing area. The size of the editing area can be altered and the blob display zoomed and scrolled.

- To resize the window (also in Plugin), drag the bottom right corner

- Hold down the [Command] key and drag the editing background to move the area displayed (same functionality as the Hand Tool)
- Use the Mouse Wheel to scroll up and down or else (holding the [Shift] key) left and right
- Press [Command]+[Alt] and drag in the editing area to zoom the display horizontally and/or vertically (same functionality as the Magnifying Glass)
- Press [Command]+[Alt] and use the Mouse Wheel to zoom both axes simultaneously

- Press [Command] and double-click to zoom in on a blob or the current selection
- Press [Command} and double-click in the editing background to zoom back
- Drag the Scrollers to move the display horizontally or vertically
- Drag the ends of the slider to zoom horizontally or vertically
- Pull the left- or right-hand ends of the horizontal slider as far as they will go to increase the length of the section displayed (important when for example you have only transferred the first four bars and wish to confine navigation to this area but wish to insert something at Bar 20)
- Double-click the scrollers to zoom horizontally or vertically on all notes
- The slider in the bottom right corner governs the size of the blobs

### Playback functions

When the DAW is stopped, you can scrub through the material in the Bar Ruler and start the local playback of the plug-in by double-clicking on the Bar Ruler in the desired place. It is not possible to control the DAW's playback functions from within Melodyne essential.

Playback functions (when the DAW is stopped):

- Click in the Bar Ruler to position the Playback cursor
- Double-click in the Bar Ruler to start playback from the place you click
- [Alt]-double-click anywhere in the Bar Ruler to play back the current selection
- With most hosts, pressing the [Spacebar] stops the local Plugin playback
- Use the [Arrow] keys to select and play the next/previous blob.
- Click in the Bar Ruler to stop the playback and position the cursor
- Click and drag in the Bar Ruler to perform scrubbing

### Cycle Mode

In addition to local playback, Melodyne essential offers a Cycle Mode, which again can only be activated when the DAW is stopped.

- Drag horizontally in the lower part of the Bar Ruler to define the Cycle Zone
- Double-click in the cycle zone to toggle Cycle Mode on and off
- To move either of the cycle locators, simply click on it and drag
- Drag the center of the Cycle Zone to move the entire zone to the left or right
- If active, the selected Time Grid influences the position of the Cycle Locators
- Holding the [Alt] key as you drag the Cycle Locators causes the Time Grid to be ignored
- [Shift]+clicking near a Cycle Locator moves it to the designated position
- [Shift]+double-clicking anywhere in the Cycle Zone moves the locators to the first and last selected blob. [Shift]+[Alt]-double-clicking sets them exactly to the selected notes

### Note selection

Blobs in the editing area can be selected using all the standard techniques: clicking, [Shift]-clicking, marquee/lasso/rubber-band selection, etc. In addition, the Edit menu offers a Select All command. To make a selection, use one of the following techniques:

- Standard techniques such as clicking, [Shift]-clicking and lassoing to select and deselect notes
- [Shift]-click and then drag the mouse to enter Snake Selection mode
- Select notes by clicking or dragging in the Pitch Ruler; double-clicking selects notes with the same name in all octaves rather than simply at the pitch clicked
- In the Pitch Ruler also, you can [Shift]-click or [Shift]-drag to add or remove notes from the selection
- In the Edit menu, you will find the usual ‘Select All’ command

### Copying and pasting

Melodyne essential allows you to cut, copy and paste blobs. If prior to pasting a blob (the ‘source’ blob) you select another (the ‘target’ blob), when you paste, the former will replace the latter. If no blob is selected at the time of pasting, the source blob will be pasted at the cursor position. If, however, the blob was offset from the grid prior to copying, it will be offset from the playback cursor after pasting and by the same amount; if you want the insert point and the cursor position to coincide exactly, set the Time Grid to ‘Seconds’ prior to pasting.

### Macros and tools

The pitch and time correction macros (reached via the buttons in the top right corner) can be applied to a selection. If no tones are selected, the macro in ques-

tion operates on all the notes. Manual editing is performed using Main Tool on the left in the Toolbox. This tool is context-sensitive, offering different functions when moved over different parts of a blob. For finer adjustment, hold the [Alt] key when changing parameters. You can also open the Toolbox by right-clicking in the editing area.

The shortcut [Command]+[Up/Down Arrow] applies the primary functions of the Main Tool: modification of the pitch and position to the selected blob(s). Hold the [Alt] key to change the values by finer increments.

Here you see an overview of the functions of the various tools, indicating how these vary depending upon which part of the blob is clicked or dragged and upon whether you single- or double-click. The shape of the mouse pointer provides a further indication of the function a given tool will perform in a given context.

| | **Single-click** | | | **Double-click** |
|---|---|---|---|---|
| | **PART OF BLOB** | | | |
| | **Left** | **Middle (main function)** | **Right** | **Middle** |
| **Main Tool** | move start | shift pitch/ position | move end | insert/delete note separation (top of blob) |

### Tempo functions

Next to the Tempo box, there is a button that opens a tempo dialog. The Tempo box and dialog have the following functions:

The Tempo box merely displays the tempo; this cannot be adjusted because the tempo is determined exclusively by the DAW. When the tempo in the DAW changes, you should open the dialog and tell Melodyne essential about the nature and intent of the change: Have you simply selected a new level tempo or is a gradual tempo change (e.g. a ritardando) intended? In the latter case, you need to play through the passage containing it to Melodyne essential so that it can learn about the tempo progression. In the Tempo dialog, you can also select whether or not time-stretching and time-compression should be applied to audio to take account of tempo changes.

### Saving and making permanent your editing

The contents of Melodyne essential are automatically saved with the DAW project. If you want to render permanent the contents of Melodyne essential as an audio file, you must use the DAW's Bounce function.

# Transferring audio material to Melodyne essential

**In this tour, you will learn how to transfer audio material to Melodyne essential as well as the fundamentals of its use.**

SUMMARY

- *Before any editing can take place, audio must be transferred from a DAW track to Melodyne essential*
- *The transfer-readiness is activated with the Transfer button; any number of extracts from any part of the DAW track can be transferred*
- *In the areas where material has been transferred, it is Melodyne essential that is heard during playback; in all other places, the DAW track*
- *The playback regions for Melodyne essential can be indicated in the display and edited in the Bar Ruler*

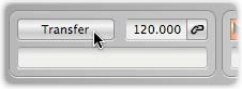
## Transferring audio

Open in the DAW the project you wish to edit.

Load Melodyne essential as an audio insert effect in the audio track containing the material you wish to edit. Position Melodyne essential above any insert effects you may be using in the track – if in doubt, put it in the first insert slot. For the analysis (or 'detection') to achieve the best possible results, Melodyne essential needs to be given as dry and clean an input signal as possible.

Move the playback cursor in the DAW to a point before the beginning of the passage you wish to edit with Melodyne essential.

Click the 'Transfer' button at the top left of the Melodyne essential window to prepare it to accept the transfer.




Start the DAW to transfer the material, which Melodyne essential will import automatically. Stop the playback when the end of the passage you wish to edit is reached. Stopping the DAW automatically brings to an end Melodyne essential's

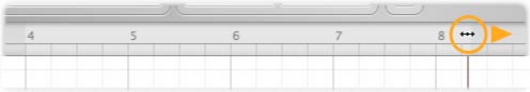
transfer readiness. You can also interrupt a transfer in progress at any time by clicking the Transfer button.

If you wish, you can transfer to Melodyne essential further passages from different parts of the DAW timeline. Clicking the Transfer button during playback by the DAW toggles Melodyne essential's Enable Transfer function on and off, enabling you to transfer only the passages you wish to edit. In other words, you can punch in and out, as the playback proceeds. Alternatively, as you reach the end of each of the passages you wish to transfer, you can halt the playback in the DAW, find the start of the next passage, transfer-enable Melodyne essential again, recommence playback in the DAW, stop it again, and so on. If you wish, you can just transfer the entire track to Melodyne essential or even several tracks simultaneously to multiple instances of the plug-in.

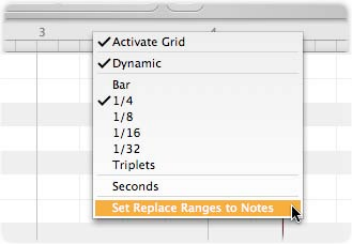
### Replace Ranges

During playback, those passages that have been transferred to Melodyne essential will be played back by Melodyne essential; all others by the DAW. In other words, wherever it has material to play back, Melodyne essential's signal replaces that of the original track.

From the View menu, choose 'Show Replace Ranges'. All the passages that will be played back by Melodyne essential (as opposed to the host) will now be marked. Such regions can be extended simply by dragging their borders with the mouse.




To shorten a playback region, delete a few blobs and select 'Set Replace Ranges to Notes' from the context menu of the Bar Ruler.



### Related topics

- *Checking and editing the note detection within melodic material*
- *Checking and editing the note detection within rhythmic material*
- *Working with the Main Tool*
- *Managing transferred audio files and assigning missing files*

# Loading and saving audio in Melodyne essential Stand-Alone

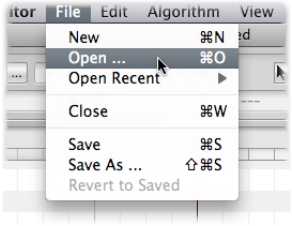
**In this tour, you will learn how to open and save audio files in Melodyne essential Stand-alone and which data formats can be used.**

SUMMARY

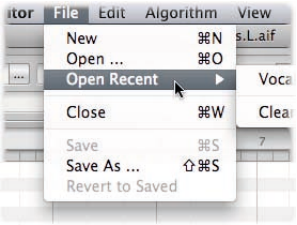
- *Files can be loaded from the File menu with 'Open', 'Open Recent', or 'Revert to Saved'*
- *Files can also be loaded by dragging and dropping them onto the program icon or directly into a window*
- *The first file loaded into a window determines the tempo*
- *When you save for the first time, the 'Save As ...' dialog opens, from which you can select a format for the new file; on subsequent occasions, the file will be stored automatically in this format*
- *The Melodyne Project Document format saves your edits separately from the audio files and is recommended for saving provisionally when you are not yet finished working on a document*

## Opening files using the menu

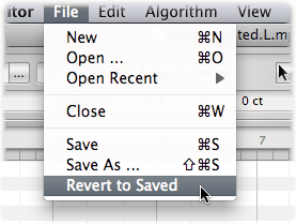
Choose 'Open' from the File menu of Melodyne essential Stand-Alone and navigate in the file selection box to the desired audio file. Select this, confirm your intention to load it, and the file will open.




The 'Open Recent' sub-menu offers direct access to the last twenty documents loaded. Simply select the desired entry and the corresponding document will open (provided it has not been deleted from the hard disk or moved to another location in the meantime).

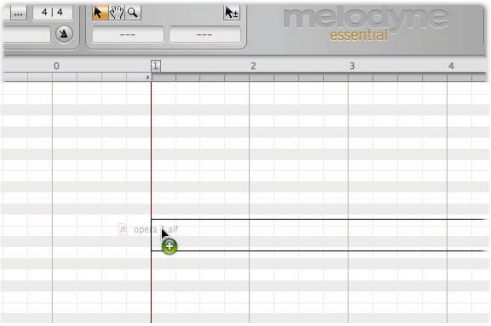



If you have already saved an edited document, you can revert at any time to the most recently saved version by selecting 'Revert to Saved', in this way discarding any changes you have made since the file was last saved.

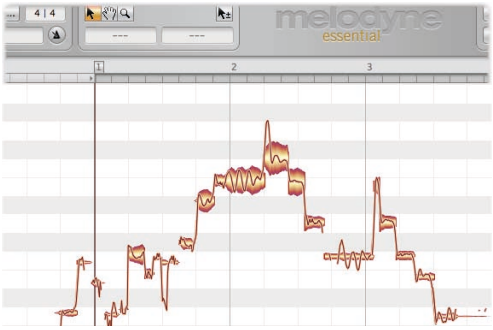



## Opening files by drag-and-drop

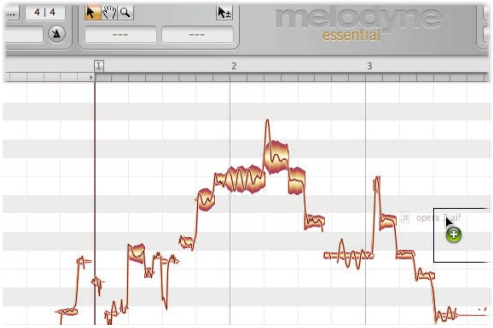
If Melodyne essential Stand-Alone is already open, you can drag an audio file into the empty window Melodyne essential displays when first launched (or that you yourself have created by choosing 'New' from the File menu). An outline will appear, allowing you to drag the file to exactly the desired position in the Time Ruler.



As soon as you release the file, it is analyzed and the notes detected are displayed in the editing area.

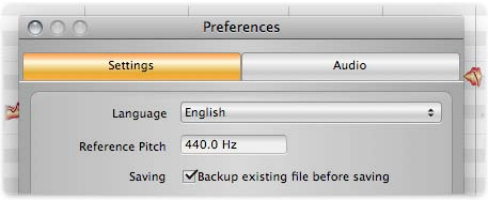



In this way you can also drag multiple files into the window, positioning them wherever you like, in order, for example, to compose a new sample from multiple takes. The tempo of the document is derived from the first file loaded, though it can naturally be altered at any time.




### Saving your work

When, after editing a file, you choose ‘Save’ from the File menu, the ‘Save As ...’ dialog opens, allowing you to select a format for the new file. By default, the name and format of the original file will appear there; if you now click ‘OK’, the original version of the file will be replaced by the edited version. Don’t worry: the original file is still there; it is stored alongside the new file but now has an ‘.orig’ in its name. The saving of such backups is the default behavior of Melodyne essential Stand-Alone. If this is not what you want, clear the option ‘Backup existing file before saving’ in the Preferences dialog.

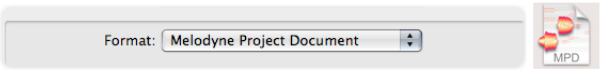



Once you have chosen a file format and saved the file for the first time, as you carry on working on the file, this dialog will no longer open. Each time you use the 'Save' command, the previous file will be replaced by a new file in the same format.

In the 'Save As ...' dialog, either the first time you save or at any time subsequently, you can select another format and assign a new name to the file. You can choose between the commonest audio file formats as well as two special options: 'MIDI File' and 'Melodyne Project Document'.

### Save as Melodyne Project Document

The Melodyne Project Document offers a non-destructive means of saving your work provisionally and is comparable with the 'One-Track-Song-File' of a DAW.




What does that mean? Suppose you save your work as an audio file. In that case, your edits will be 'burned in' to the new file. If you later wish to change something, you will have to load the file again, which means a new analysis of the file will have to be conducted, which in turn you may have to check through and edit once more before you can begin working on the audio file. Since your earlier work is burnt into the audio data, there is no way to undo your actions. Saving your work in the form of an audio file is therefore the preferred choice only when you have really finished working on a file and wish to use the edited file in another software application.

The format 'Melodyne Project Document', on the other hand, saves your edits separately from the audio data. In the resulting '.MPD' document, Melodyne essential Stand-Alone saves not only data based upon its earlier analysis (or 'detection') but also a record of your editing. The audio file does not, therefore,

have to be analyzed a second time and you can continue with your editing exactly where you left off last time. The audio file itself has still not been changed since your edits are always implemented by Melodyne essential in real time. If you want to continue your work later you should save the document in MPD format and only save it as an audio file when you are sure you have finished working on it.

One more note: The MPD format doesn't contain the used audio file(s), it is only referring to them. If you want to transport your work to another computer or to somebody else, you have to transfer the MPD file and the used audio files. Melodyne essential makes an exception if you record audio in the program itself. In this case, when you save the MPD file, the takes will be placed in a folder called "Audio" and stored next to the MPD file.

### Related topics

- *Checking and editing the note detection within melodic material*
- *Checking and editing the note detection within rhythmic material*
- *Working with the Main Tool*

# Recording audio in Melodyne essential Stand-Alone

**In this tour you will learn how to record audio with Melodyne essential Stand-Alone and what you need to bear in mind when doing so.**

SUMMARY

- *Prior to your first recording, select the audio input you wish to use from the Audio tab of the Preferences dialog*
- *Use the metronome or set the tempo manually if you want a uniform tempo; otherwise Melodyne essential Stand-Alone will track and analyze the tempo throughout the recording, updating the BPM display and the grid to reflect fluctuations as playback proceeds*
- *To arm Melodyne essential Stand-Alone for recording, click the Record Enable button in the Transport Bar followed by Play when you're ready to begin; you can punch in and out at any time in the course of a take by toggling the Record Enable button on and off*

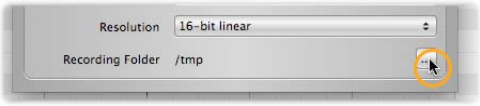
## Audio settings

Before you record anything for the first time with Melodyne essential Stand-Alone, you should take a look at the Audio tab of the Preferences property sheet to check the settings.

In the upper pane, you will see the general audio settings. If you have already loaded, played back and edited files with Melodyne essential and everything

functioned, you can just leave the existing settings. (On the Mac, the internal Core Audio hardware is used by default; on the PC, the ASIO driver of your audio hardware should be selected).

In the lower pane, you can select the audio inputs of your audio hardware you wish to use. This parameter is naturally only relevant if your audio hardware actually has multiple inputs. From the list box, you can select the bit-resolution for recording; popular choices here are 16- and 24-Bit Linear. The bottom line displays the path of the folder in which your recordings will be stored; click the icon to the right to browse for a better location using the file selection box.




We recommend you here to use a general 'Temp' folder, since, when you come to save, a new file will be created anyway in the folder of your choice. The Recording Folder referred to here simply serves as a buffer for your work until you save it. There is no reason here to choose a dedicated destination for each recording session.

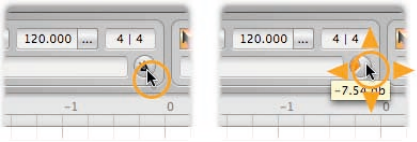
### Tempo and metronome

Before you now begin recording in Melodyne essential Stand-Alone, you should think about the tempo. There are two possible modi operandi: either the grid follows the music (in which case Melodyne essential interprets variations in tempo as evidence that the song tempo varies and stretches and/or compresses the grid accordingly); or the music follows the grid, which in this case will be uniform, so where deviations occur notes will lie sometimes to the left, sometimes to the right, of the gridlines nearest them.

When you create a new empty document (File > New) in Melodyne essential Stand-Alone, the default tempo is 120 BPM. If you now, without changing the Tempo parameter and without switching on the metronome, begin recording and then stop the recording at some point, in the course of the ensuing analysis, the tempo throughout the recording will be detected. This option functions well and reliably as a general rule, but will usually lead to tempo fluctuations in your performance being interpreted as changes in tempo. In consequence, the Tempo display will change in the course of playback and the grid in the editing area will also expand or contract in response to tempo fluctuations in the recording.

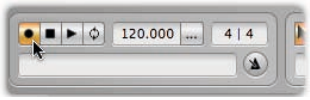
If you would rather use a fixed tempo and uniformly spaced gridlines as the basis of your recording, simply set the desired tempo manually prior to recording and/or activate the metronome. As soon as you do either or both of these things, Melodyne essential Stand-Alone will conclude that you want a uniform tempo. In this case, the Tempo display will not change during the recording and the grid will remain rigid; any tempo fluctuations in your performance will be revealed, when the analysis is complete, by the fact that certain notes are offset from – i.e. lie between, or not precisely on – the gridlines.

To activate the metronome, click the combination control shown below. By dragging it with the mouse, you can set the volume of the metronome.



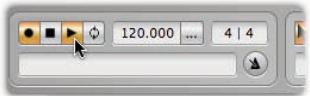

### Starting and stopping the recording

Move the Playback Cursor (or Recording Cursor in this case) to a position slightly to the left of the place you wish to begin recording. Since there's no count-in, this will give you an aural cue and the tempo prior to your entry as you record. Now click the Record Enable button in the Transport Pane.




The Record Button will light up and the meter beneath the Transport Keys will indicate the level of the incoming audio signal. Adjust the output of your mixer or playback device until the maximum level is reached before the onset of clipping.

To begin the actual recording, click the Play button.



You can stop the recording at any time by clicking the Record Enable button a second time and resume by clicking it yet again; it's a toggle in other words that allows you to punch in and out at will during playback. Clicking the Stop button also ends the recording, stopping the cursor at the same time. A recording can begin and end in the same places as a previous recording, in which case the earlier recording will be erased – unless, that is, after a bad performance you use the Undo command to roll back to the previous take. You can listen to a recording even when the detection analysis is still underway and undo it in the same way.

### Related topics

- *The Preferences of Melodyne essential Stand-Alone*
- *Checking and editing the note detection within melodic material*
- *Checking and editing the note detection within rhythmic material*
- *Working with the Main Tool*

# Playback, navigation and zooming

**In this tour, you will learn how to navigate through Melodyne essential's blobs, play them back, and zoom the display to suit your wishes.**

SUMMARY

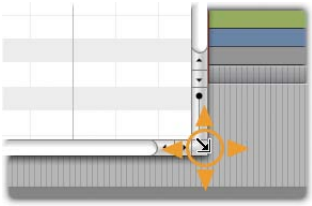
- *Playback functions (when the DAW is stopped):*
- *Click in the Bar Ruler to position the Playback cursor*
- *Double-click in the Bar Ruler to start playback from that position*
- *[Alt]+double-click anywhere in the Bar Ruler to play back the current selection*
- *Pressing the [Spacebar] stops the local playback of Melodyne essential*
- *Use the Arrow keys to select and play the next/previous blob.*
- *Click in the Bar Ruler to stop the playback and position the playback cursor*
- *Click and drag in the Bar Ruler to commence scrubbing*

*Navigation and zoom functions*

- *To resize the window, drag the bottom right corner*
- *Hold down the [Command] key and drag the editing background to move the area displayed*
- *Use the Mouse Wheel to scroll up and down or else (holding the [Shift] key) left and right*
- *[Command]+[Alt]+drag in the editing area to zoom the display horizontally and/or vertically*
- *Press [Command]+[Alt] and use the Mouse Wheel to zoom both axes simultaneously*
- *Press [Command] and double-click to zoom in on a blob or the current selection of blobs*
- *[Command]+double-click in the editing background to restore the previous zoom setting*
- *Drag the Scrollers to move the display horizontally or vertically*
- *Drag the ends of the Scroller to zoom the display horizontally or vertically*
- *Pull the left- or right-hand ends of the horizontal slider as far as they will go to increase the length of the section displayed (important when, for example, you have only transferred the first four bars and are able to navigate only in this area but wish to insert something at bar 20)*
- *Double-click the Scrollers to zoom horizontally or vertically on all notes*
- *The Slider in the bottom right corner governs the size of the blobs*

### Resizing the window

To change the size of the window, click and drag the bottom right-hand corner.



### Controlling playback using the onscreen controls and the keyboard

Melodyne essential is integrated into the DAW and remains perfectly in step with it during playback. When you reposition playback cursor in the DAW, this information is conveyed to Melodyne essential, which mirrors the new position. As soon as the DAW starts, Melodyne essential also starts. It is, so to speak, forever the 'slave' to the DAW. It is not possible to start, stop or reposition the DAW's playback cursor from within Melodyne essential. As soon as Melodyne essential has been opened and is in the foreground, you can use the [Shift, Alt, Command] keys as well as the [Arrow] keys for working within Melodyne essential, but all the transport functions and keyboard commands of your computer keyboard will continue to govern the DAW.

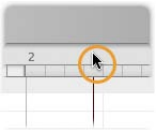
You can select successive blobs in the display by stepping through them with the Arrow keys on the computer keyboard. As each blob is selected, the tone it represents will sound.

### Controlling playback and scrubbing using the Bar Ruler

These functions are only available when the DAW is stopped. As soon as the DAW starts again, Melodyne essential reverts to the 'slave' status described above and resumes its shadowing of the DAW.

Double-click in the Bar Ruler (or, alternatively, directly on the editing background) to commence playback from the position in question. If you hold down the [Alt] key as you double-click, playback will be confined to the current selection.

Click somewhere in the Bar Ruler to move the playback cursor to that point, at the same time stopping the playback.



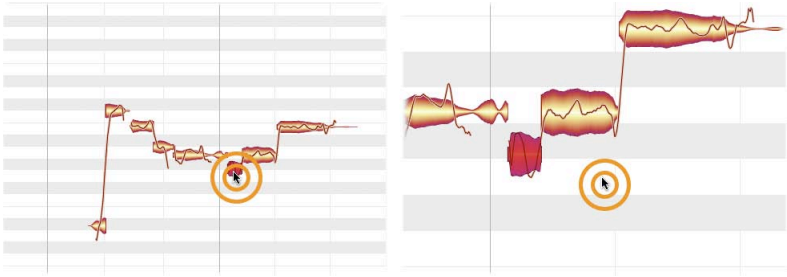
Click and drag in the Bar Ruler to scrub through the audio material.

### Navigating through the blobs and zooming

Select the Scroll Tool (the hand icon next to the Main Tool) or hold down the [Command] key to move the display area by dragging it with the mouse.

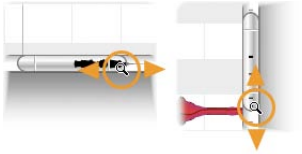
Select the Zoom Tool (the magnifying glass icon next to the Main Tool) or press [Command]+[Alt] to zoom the display with the mouse. You can zoom horizontally or vertically with the Magnifying Glass – in each case, though, with different levels of intensity.

[Command]+double-click zooms in on one blob, or several (if several are selected). Double-click in the editing background to return to the previous zoom level.



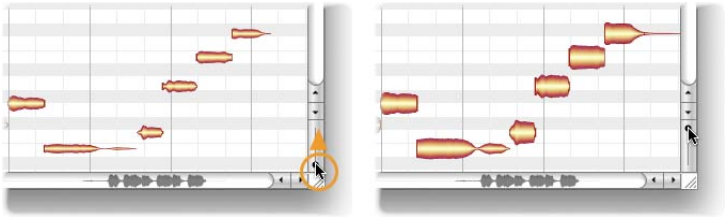
Drag the Horizontal or Vertical Scrollers (i.e. the scroll boxes or 'thumbs') to move the display. The Horizontal Scroller contains a miniaturized image of the contents as an orientation aid.

Drag the ends of the Scroller to zoom the display.



Double-click in the center of the Scroller to zoom in or out just enough to ensure that all the blobs are displayed.

Use the Slider in the bottom right corner to make the blobs bigger. This does not alter their volume. Your likely motive will be to obtain a clearer view of material containing a lot of quiet notes.



### Related topics

- *Selecting notes*
- *Activating and setting a cycle range*
- *Select display options*
- *Time Grid selection*
- *Defining the Pitch Grid, Scale and Reference Pitch*

# Activating and setting a cycle range

**In this tour, you will learn how to perform cycling using Melodyne essential. "Cycling" here means playing a selected passage repeatedly (in a 'loop').**

You can only activate Cycle Mode when the DAW is stopped. If the DAW is running, any cycling – like the playback itself – is controlled by it.

SUMMARY

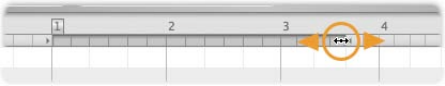
- *Drag horizontally in the lower part of the Bar Ruler to define the Cycle Zone*
- *Double-click in the cycle zone to toggle Cycle Mode on and off*
- *To move either of the cycle locators, simply click on it and drag*
- *Drag the center of the Cycle Zone to move the entire zone to the left or right*
- *If active, the selected Time Grid influences the position of the Cycle Locators*
- *Holding the [Alt] key as you drag the Cycle Locators causes the Time Grid to be ignored*
- *[Shift]+clicking near a Cycle Locator moves it to the position designed*
- *[Shift]+double-clicking anywhere in the Cycle Zone moves the locators to the first and last selected blob (snapping to the nearest grid line). [Shift]+[Alt]+double-clicking moves them directly to the beginning of the first, and end of the last, blob in the selection (ignoring the grid)*

## The procedure

To define a cycle range, click and drag in the lower part of the Bar Ruler. If, as you do so, you hold down the [Alt] key, the Time Grid will be ignored, allowing you to position the start and end points freely.

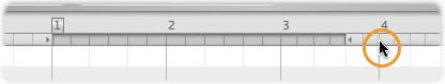
Double-click on the cycle range to toggle Cycle Mode on and off. When inactive, the cycle range is light grey.

Drag the right- or left-hand borders of the cycle zone to alter its length. If, as you do so, you hold down the [Alt] key, the Time Grid will be ignored, allowing you to position the start and end points freely.




Drag the middle of the cycle zone to move it en bloc to the left or right. If, as you do so, you hold down the [Alt] key, the Time Grid will be ignored.

If you [Shift]+click near either of the cycle borders, it will move to the designated position. If, as you do so, you hold down the [Alt] key, the Time Grid will be ignored.




To move the cycle locators to the beginning and end of the current blob selection (snapping to the grid) hold the [Shift] key and double-click anywhere in the Cycle Zone. If you hold the [Alt] key as well as the [Shift] key as you do this, instead of snapping to the grid, the locators will be placed at the beginning of the first, and end of the last, blob in the selection.

### Related topics

- *Playback, navigation and zooming*
- *Time Grid selection*
- *Selecting notes*

# Select display options

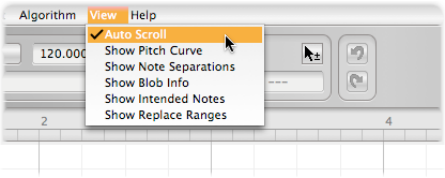
**In this tour, you will learn about the options Melodyne essential offers you for working with your audio notes. All the following options are to be found in the View menu.**

SUMMARY

- *Auto Scroll makes the display track the playback cursor*
- *Show Pitch Curve shows the exact pitch of each tone at each instant*
- *Show Note Separations indicates the borders of notes by means of vertical lines*
- *Show Blob Info facilitates use of the context-sensitive tools and draws a second pitch ruler*
- *Show Intended Notes draws frames indicating to which beat tones are assigned*
- *Show Playback Regions draws the ruler more palely wherever Plugin (rather than the DAW) is to be heard during playback*

## Auto Scroll

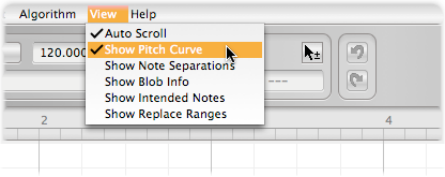
If you activate auto scrolling (by checking the 'Auto Scroll' entry in the menu), the note display in Melodyne essential will follow the playback cursor.



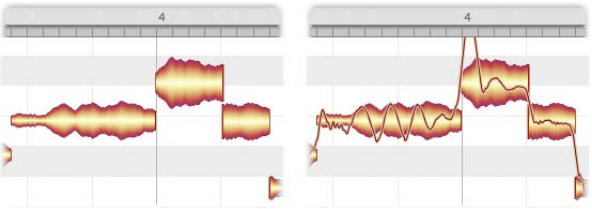

If you have selected one or several notes, Melodyne essential assumes that you want to see the selection and edit it. For this reason, the Auto Scroll function is temporarily deactivated at such times. As soon as the note(s) are deselected, as a result (for example) of your clicking in the editing background, the display will resume tracking the playback cursor.

### Show Pitch Curve

If you check the option ‘Show Pitch Curve’, a thin line tracing the exact pitch of the tone at each instant will be superimposed on the corresponding blob.

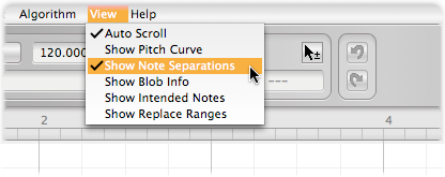



On the left, you can see the ‘naked’ blobs (with none of the View options selected) and to the right, the same blobs with the Pitch Curve.



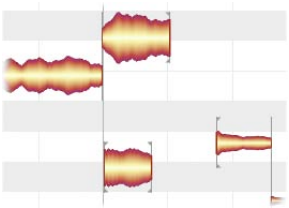

### Show Note Separations

If you select the option ‘Show Note Separations’, gray vertical lines appear at the beginning and end of each note marking its boundaries.



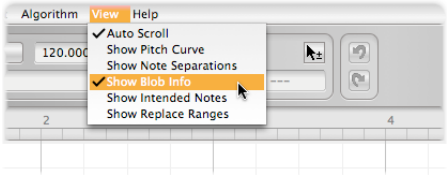

Note separations provide a clearer overview at times; moreover, they can be dragged using the Main Tool in order to move the frontiers between adjacent notes.

With notes that are fully or semi-detached, the note separation lines are replaced by somewhat bolder brackets. These also can be moved, as a way of trimming the beginnings or endings of notes or to set them further apart from the notes they precede or follow.

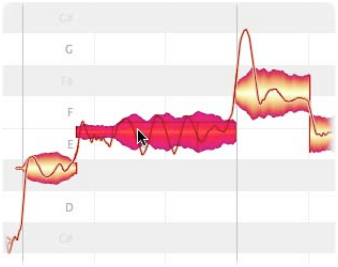


### Show Blob Info

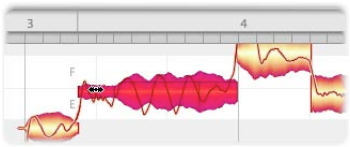
With the option ‘Show Blob Info’, you can elect to show or hide a variety of display elements designed to facilitate working with individual tones.




The most striking of these elements is an additional Pitch Ruler that appears directly in front of any note over which you move the mouse pointer. Within the blob itself, thin red lines mark the drag zones of the context-sensitive tools.

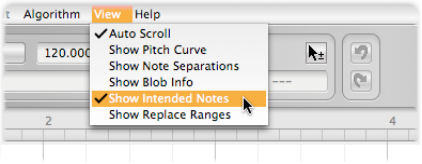



If you drag a blob when the Show Blob Info option is checked, a vertical line also appears in the Bar Ruler aligned with the exact start of the note. This makes more precise positioning possible.

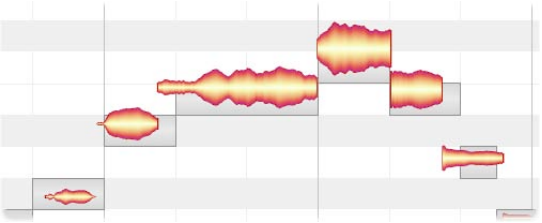


## Show Intended Notes

If you check the option 'Show Intended Notes', what Melodyne has identified as the starting point of each note is indicated by a vertical red line and gray frames appear around each blob.

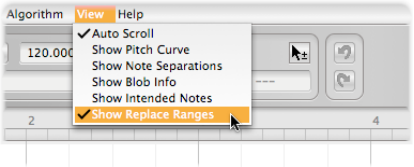



These invariably lie directly on the semitone and begin precisely on a gridline. They represent, in other words, Melodyne's assumptions (based on its own analysis of the audio) as to the intended pitch of the note and its intended position within the measure or bar. These assumptions generally turn out to be correct, but are not inevitably so. They are to be thought of as suggestions. The frames also display the positions in pitch and time towards which the notes in question will gravitate if partial quantization is applied to them with the macros.

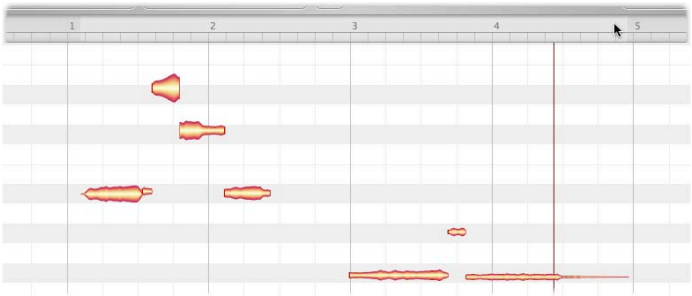


## Show Replace Ranges

If you check this option, those passages will be indicated that have been transferred to Melodyne essential from your DAW and for the playback of which, in consequence, the plug-in rather than the DAW is responsible.



This information is conveyed by the fact that the ruler is shaded more palely throughout the entire length of all such passages.




### Related topics

- *Playback, navigation and zooming*
- *Time Grid selection*
- *Defining the Pitch Grid, Scale and Reference Pitch*

# Checking and editing the note detection within melodic material

**In this tour, you will learn how to check the note detection in monophonic material and how to reassign notes.**

Occasionally the pitch of a note may, on account of its pronounced overtone content, be displayed an octave too high or there may be a note separation too many or too few among the detected tones. You can correct these things very easily.

SUMMARY

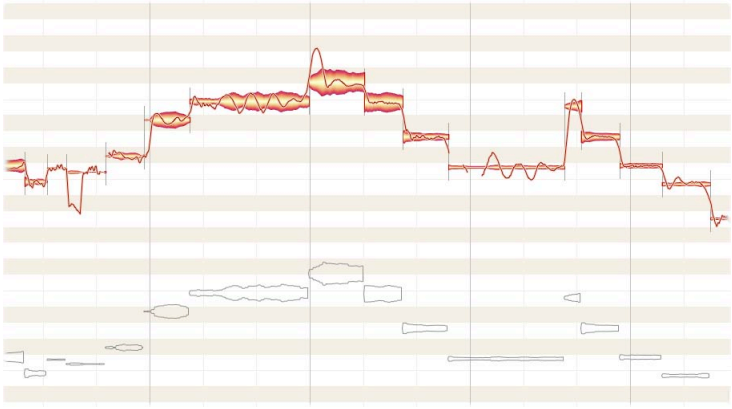
- *To reassign falsely detected notes, either double-click the right potential note or drag the wrong note to the correct pitch*
- *Use the Monitoring Synthesizer to hear the detected melody divorced from the original sound, which facilitates the checking process*
- *Set or remove note separations by double-clicking in the upper part of the note or move existing note separations (for which purpose the option 'Show Note Separations' must be selected in the Preferences menu)*

## The procedure

After transferring or loading audio, select the Note Assignment tool, which is set slightly apart from the others, to change to Note Assignment mode. Please note that for technical reasons, when you switch to this mode, the Undo history will be deleted, so any actions taken prior to the mode change cannot subsequently be undone.

The editing background is indicated by different coloring to remind you that in Note Assignment mode, no audible editing of the notes takes place. In this mode, you check through and alter Melodyne essential's interpretation of the notes in the audio material. You assign falsely interpreted notes to the correct pitches in order to achieve perfect agreement between the displayed notes – and to create the essential foundation for subsequent editing.

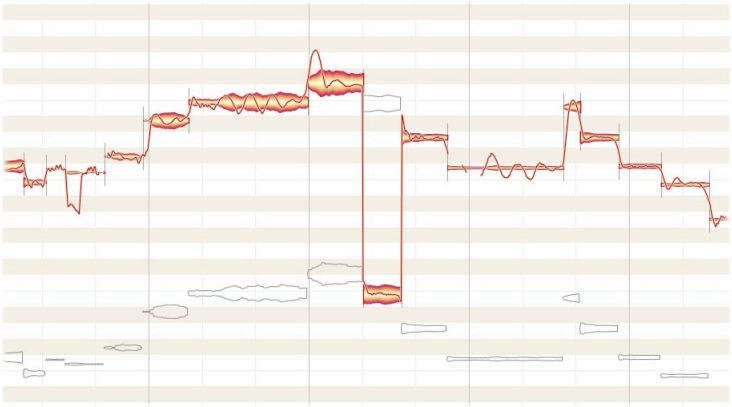
Against the editing background, you see in this mode solid (active) and hollow (potential) notes.



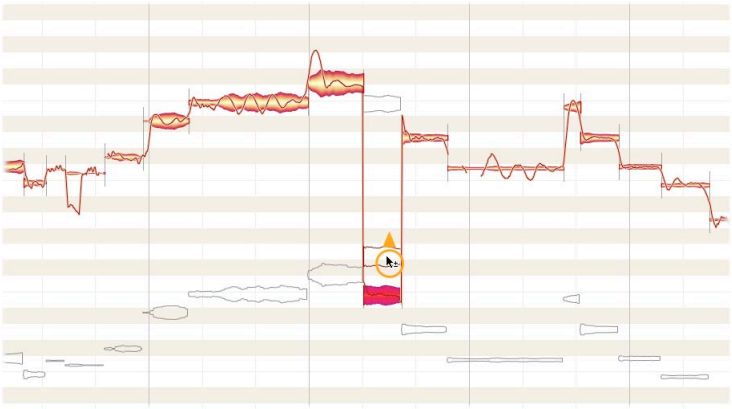
The active notes are those for which Melodyne essential in the course of the detection has assigned the greatest plausibility. The program proceeds on the assumption that these are the notes that were actually played and can be heard in the material. The hollow potential notes represent alternative notes with the next highest plausibility. It might also be these notes that are heard in the material, although the probability is greater that the active notes are the right ones. It is a question here of recognizing the right notes in the audio material, and although Melodyne essential has a high hit quota, the detection can sometimes be wrong.

In the illustration above, for example, you will see, an octave beneath the active detected notes, the same notes again but this time as hollow potential notes. The reason? Melodyne essential cannot be sure whether the sound of the recorded instrument might not have a pronounced overtone an octave above the fundamental. If it has such an overtone, it could be that the entire melody has been detected an octave too high. The octave beneath the detected notes, in other words, is the next most plausible location for the notes of the melody, which is why these notes are offered here as potential alternatives to the detected notes.

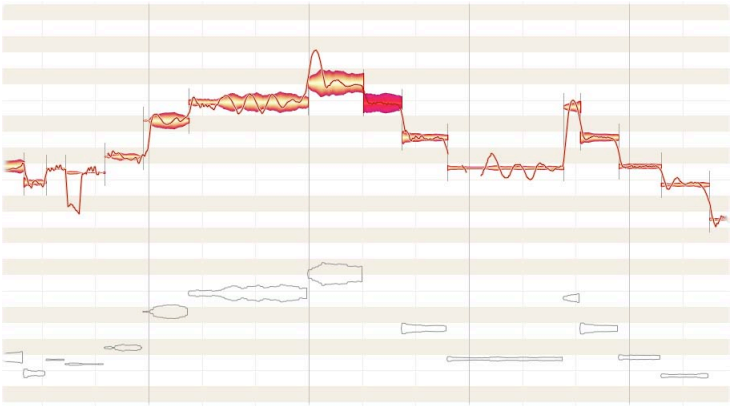
Now it can happen that one note in a melody, because of the way it was played or sung, has a different overtone structure and is for that reason detected an octave too low. A telltale indicator of such an error is often the presence of a steep notch in the path traced by the melody.



To correct this error of interpretation, one way is to double-click the potential note at the correct pitch. As a result, the potential note will be activated and the falsely assigned note deactivated. Alternatively you can simply drag the falsely assigned note towards the correct pitch (in this case, obviously, upwards); it is not necessary to drop the note exactly on the correct pitch.



The dragging triggers a new detection for the note, with the guideline: 'Look for the correct pitch higher up'. When you then release the note, it jumps to the next most plausible higher pitch, which in all likelihood will be the correct one.



### The Monitoring Synthesizer

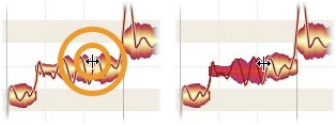
A considerable aid when checking and correcting note assignments is accessed by clicking the Sine Wave icon, which you will see beneath the Toolbar. This is both a switch and a rotary control. When activated, this causes the sound of a synthesizer to replace the normal sound of each blob. To turn the knob, click on it and drag the mouse pointer to the right or left, thereby increasing or decreasing, respectively, the volume of the synthesized sound.

But why should you do this? Simple. The Monitoring Synthesizer allows you to hear the notes that you can see and that are currently active, making it easy to check whether these notes correspond to those that can be heard in the material.

Think of the solid blobs as representing a transcription of the music in the audio file. The synthesizer allows you now to check this transcription with a MIDI tone generator and therefore easily determine whether all the notes are at the right octave. You can carry on reassigning notes as described above and arrive more swiftly at the ideal: where the solid blobs displayed represent all, and only, the notes actually played.

### Note separation

When you place the mouse pointer somewhat above a blob, the arrow turns into the Note Separation Tool. With this you can separate notes or remove separations in exactly the same way as when the Main Tool undergoes the same transformation.



### Leaving Note Assignment mode

To quit Note Assignment Mode simply select one of the other tools. As you leave the mode, based on your changes, the detection will perform a fresh analysis, which could take a moment.

#### Related topics

- *Checking and editing the note detection within rhythmic material*

# Checking and editing the note detection within rhythmic material

**In this tour, you will learn how to check the note detection in rhythmic material and reassign notes.**

Since in the case of rhythmic material there are no tonal assignments to be performed, it is only the checking and correction of note separations that need concern us.

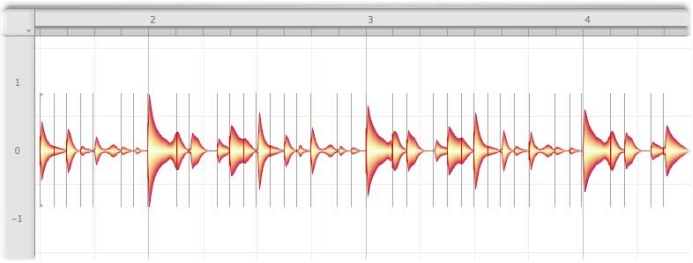
SUMMARY

- *To enter Note Assignment mode, select the Note Assignment tool*
- *Editing the detection in the case of percussive material involves only the insertion or removal of note separations*
- *To display these, check the item 'Show Note Separations' in the View menu*
- *Double-click the upper part of a blob to insert a note separation*
- *Double-click an existing note separation to remove it*
- *To exit Note Assignment mode, simply select a different tool from the Toolbar*

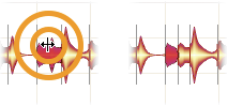
## The procedure

After transferring or loading audio, select the Note Assignment tool, which is set slightly apart from the others, to change to Note Assignment mode. Please note that for technical reasons, when you switch to this mode, the Undo history will be deleted, so any actions taken prior to the mode change cannot be undone.

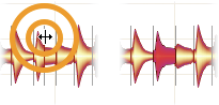
In Note Assignment mode, no audible editing of the notes takes place. In this mode, you check through and alter Melodyne essential's interpretation of the notes in the audio material. In the case of rhythmic material, it is simply a case here of remedying any excess or shortage of note separations in the detected material. The correctness of the note separations is a precondition for subsequent editing of the material – including, for example, any time-stretching – achieving results of the highest possible quality.



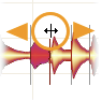

The simplest way now of checking the note separations is to select the first of the blobs and step forwards and backwards through them using the [Arrow] keys. If a blob contains two drum strokes, double-click in the upper part of the blob (at the point at which you wish the second stroke to begin) in order to introduce a note separation.



If, on the other hand, a single stroke has wrongly been split by a note separation, double-click the dividing line to remove the note separation.



If ever a note separation is wrongly situated, you can simply drag it horizontally to the correct place.



### Leaving Note Assignment mode

To quit Note Assignment Mode simply select one of the other tools. As you leave the mode, based on your changes, the detection will perform a fresh analysis, which could take a moment.

#### Related topics

- *Checking and editing the note detection within melodic material*

# Time Grid selection

**In this tour, you will learn how to set the time grid in the editing area and work with it.**

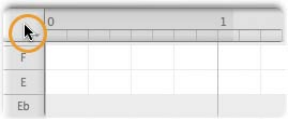
The grid serves to provide a clearer overview of the audio data by displaying in the editing background a meshwork of either seconds or beats. If desired, notes can also be made to snap to the nearest gridline as you drop them, which means they should sound precisely on the beat.

SUMMARY

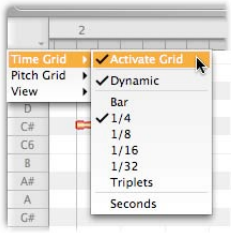
- *If the Time Grid is active, tones are attracted to gridlines when moved horizontally*
- *The Grid can be set to a fixed note value or can adjust automatically to the zoom level*
- *Any offset of tones from gridlines is retained when they are moved: the movement is influenced by the grid, but notes do not necessarily finish exactly on the gridlines*
- *If you hold down the [Alt] key when moving notes, the Grid has no effect*

## The procedure

Click at the intersection between the Time and Pitch Rulers to open a context menu of grid options. Alternatively, open the menu by right-clicking on the Time Ruler.




As you move the mouse pointer over the first entry in the list, Time Grid, a cascading menu opens with which you can activate or deactivate the grid.

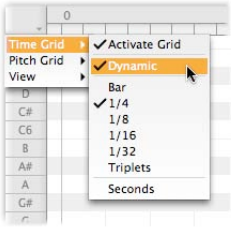


When the grid is active, the calibration markers extend from the top to the bottom of the Bar Ruler. When the Grid is inactive, these shrink to around a quarter the height of the ruler.

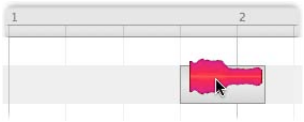
If you select the option ‘Dynamic’ from the cascading Time Grid menu, the grid will adjust automatically to the current horizontal zoom level: in other words, the further in you zoom, the finer the mesh of the grid.

The entries below ‘Dynamic’ allow you to base the coarseness or fineness of the grid on note values. The current setting at any given time is reflected in the spacing of the calibration markers in the Bar Ruler. Select Triplets if your material is in triple time. If you select Seconds, the ruler will display the elapsed time from the effective starting point. In this case, even if the option ‘Activate Grid’ is selected, the ruler will have no influence on the position of any notes you choose to move.

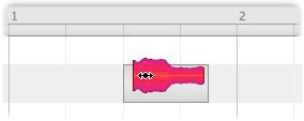
You will notice that note values are also selectable if you have set the grid to “Dynamic”. This should make sensible working with triplets possible even when using the Dynamic grid: Since there are not just “triplets in themselves” but eighth-note (quaver) triplets, quarter-note (crotchet) triplets etc. you can select the desired note value so that the dynamic grid is drawn and behaves correctly.




When the Time Grid is active and Seconds is not checked, notes moved from one beat to another will end up the same distance from the new beat as they were from the old one. In other words, whilst the grid does influence their position, they don’t snap exactly to the nearest gridline unless they were on a gridline to begin with. The note depicted below, for example, sounds slightly after the first beat of the bar.




If, while the Grid is active, this is moved to the second beat, there, too, it will sound slightly after the beat – the offset in the two cases being identical.




Even if the Grid is active, you can still adjust the position of a note (or a selection of notes) independently of the grid by holding down the [Alt] key as you move them.

### Related topics

- *Correcting timing with the macro*
- *Defining the Pitch Grid, Scale and Reference Pitch*

# Defining the Pitch Grid, Scale and Reference Pitch

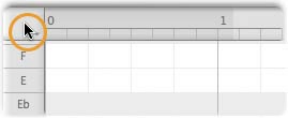
**In this tour, you will learn how to activate and deactivate the Pitch Grid when moving notes and how you can use a scale as a grid. When a scale is selected and you move notes, these will gravitate only towards tones that belong to that scale.**

SUMMARY

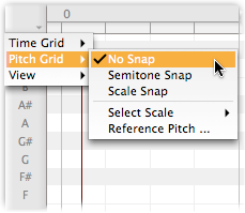
- *When moving notes vertically either no grid, a semitone grid, or a scale grid, can be active*
- *To define a scale grid, first the tonality must be selected, then the scale pattern itself.*
- *If you hold down the [Alt] key when moving notes, the Grid has no effect*
- *You can change the frequency of the Reference Tone (A); the new setting can be used as the default for new documents*

## Setting the Pitch Grid

Click at the intersection between the Time and Pitch Rulers to open a context menu of grid options. You can open the same menu by right-clicking on the Pitch Ruler.

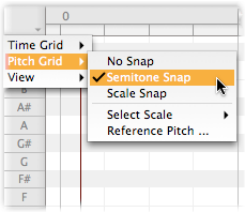



If, from the Pitch Grid menu, you select 'No Snap', you can move notes freely in pitch. When the Pitch Grid is inactive, no lines separate the notes in the Pitch Ruler.




If you select 'Semitone Snap', notes will gravitate towards the nearest semitone when moved. The same offset (if any) as exists between the pitch of a tone prior to its being moved and the nearest semitone will exist subsequently between that tone and the nearest semitone at its new location; it will be sharp or flat, in other

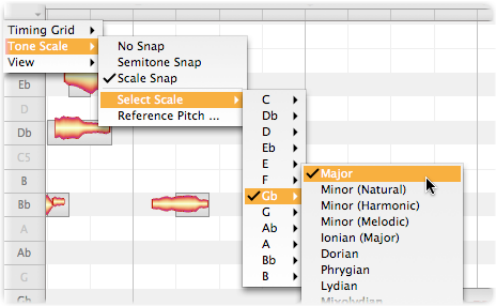
words, by the same amount. When the Semitone Grid is active, lines appear in the Pitch Ruler between all the notes of the chromatic scale.




Regarding the ‘correct’ pitch: Notes often fluctuate slightly in pitch, so their position is based on a mean pitch for the entire note, which is something Melodyne essential has to calculate. If a tone wavers slightly in pitch, it cannot be guaranteed that after snapping directly to the nearest semitone it will sound ‘right’ at the new pitch – especially since ‘correct pitch’ is not an absolute but something that depends at all times upon the musical context. When editing intonation, trust your ears first and foremost rather than your eyes; the fact that a blob appears to be perfectly positioned does not invariably mean the tone it represents is perfectly in tune.

## Selecting a scale

As an alternative to semitones, you can model the grid on any of a variety of scales. A scale here is a subset of the twelve tones into which an octave is divided; options include major and minor scales as well as more esoteric varieties. Notes not included in the scale selected will not form part of the grid; nor will blobs gravitate towards them during quantization. First activate the option “Scale Snap”. To set the scale, select from the Pitch Grid > Select Scale cascading menus first the tonality (or ‘tonic’), then the scale or mode itself. When a scale-based Pitch Grid is active, notes not included in the scale are grayed out in the Pitch Ruler and a bold line appears in each octave beneath the tonic.



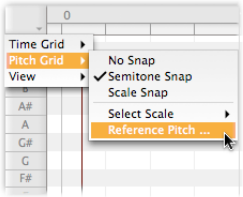
You can, later, switch freely between ‘No Snap’, ‘Semitone Snap’ and ‘Scale Snap’ in the Pitch Grid menu without your scale selection being lost.

If you now double-click on a blob (or one of a selection of blobs) with the Pitch Tool, the tone (or tones) they represent will snap to the nearest degree of the scale selected.

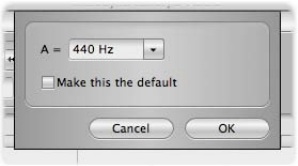
If you hold the [Alt] key as you move one or more notes upwards or downwards in pitch, you will be able to position them freely; in other words, the Pitch Grid, even if active, will have no effect.

### Selecting a reference pitch

If, instead of Concert Pitch (A = 440 Hz), you want to adopt some other standard and for the Pitch Ruler to move up or down accordingly, select ‘Reference Pitch’ from the Pitch Grid menu.



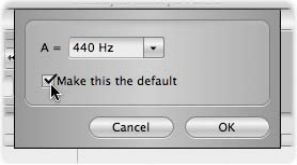

A small window opens allowing you to assign A to some other frequency. Here your setting only applies to the passages transferred to the current instance of Melodyne essential. You can, however, make this setting the new default (in which case, the value for the “Reference Pitch” in the Preferences will be changed automatically).




The combo box in the Reference Pitch window may contain several suggestions from which you can choose a new reference pitch; otherwise, you can type in the value of your choice. The frequencies Melodyne essential offers for your consideration are based upon its earlier analysis of the audio material. If, for example,

you have transferred to Melodyne essential the recording of an instrument tuned slightly lower than normal, Melodyne essential will take note of that fact as it analyzes the material, and you will find waiting for you as an option in the combo box when you open the window a new value for A based upon that analysis. If you now select this value, the entire ruler will move, and the grid will match more closely the tones actually played by the instrument. If, on the other hand, you choose to stick with Concert Pitch (A = 440 Hz), all the blobs will be slightly offset from the gridlines – something you can swiftly remedy with the Correct Intonation macro, should you wish ex post facto to retune the instrument to Concert Pitch.

If you check the option 'Make this the default', the reference pitch selected will be adopted automatically by further instances of Melodyne essential. This is the most sensible option if, for example, you invariably work with instruments tuned slightly sharper than Concert Pitch (e.g. A = 442 Hz). By adopting this as the default, you will spare yourself the bother of having to redefine the reference pitch constantly by hand. Naturally you can change the default setting any time you like, either here or from the Settings tab of the Preferences property sheet.




Exit the Reference Pitch window with 'OK' to confirm any changes you have made or with 'Cancel' to discard them.

### Related topics

- *Correcting intonation with the macro*
- *Time Grid selection*

# Selecting notes

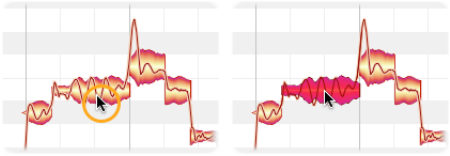
**In this tour, you will learn which techniques you can use to select notes in Melodyne essential prior to editing them.**

SUMMARY

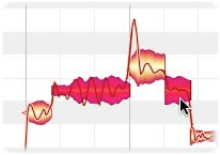
- *The standard selection techniques, such as clicking, [Shift]-clicking and rubber-banding can be used for the selection and deselection of notes*
- *Press the [Shift] key when clicking a note and then remove the pointer to make a Snake Selection*
- *Select notes by clicking or dragging in the Pitch Ruler; double-clicking here selects the same note in all octaves*
- *Use the [Shift] key in the Pitch Ruler to add or remove notes from the selection*
- *The Edit menu contains the standard Select All command*

## Standard selection techniques

Click a note in the editing area to select it. Selected notes are more boldly colored.

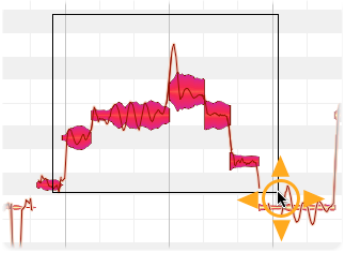


[Shift]-click additional notes to add them to the selection.



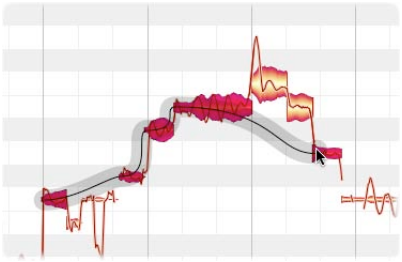
[Shift]-clicking a selected note removes it from the selection.

Another way of selecting multiple blobs is to ‘lasso’ them by clicking in the editing background in one corner of the desired selection and then dragging the pointer to the corner diagonally opposite. This is sometimes called ‘rubber-banding’.

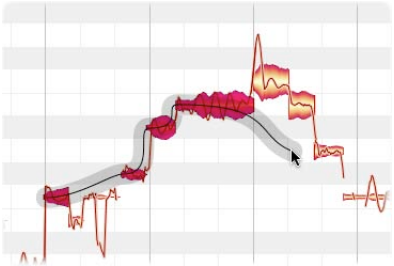


### Snake Selection

If you press the [Shift] key, click a note and then move the mouse pointer away, Melodyne essential’s Snake Selection mode is activated. You can now add notes to the selection by ‘painting over’ them with the snake.

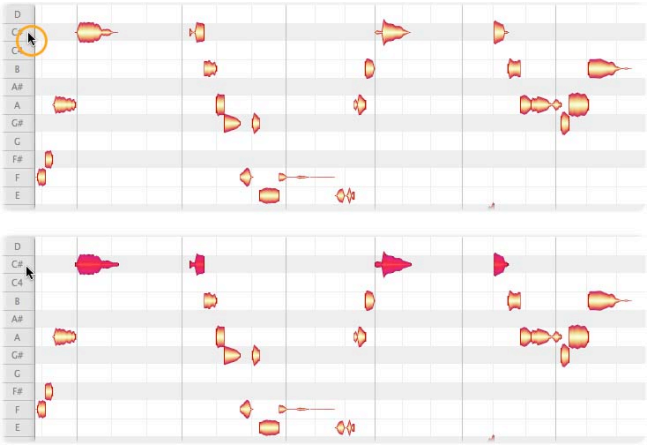


If you move the mouse (and thereby the snake) backwards again, you can remove notes previously painted over from the selection.



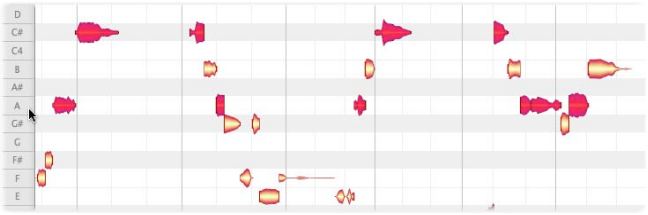
### Selection using the Pitch Ruler

Click a note in the Pitch Ruler to select notes of the corresponding pitch.



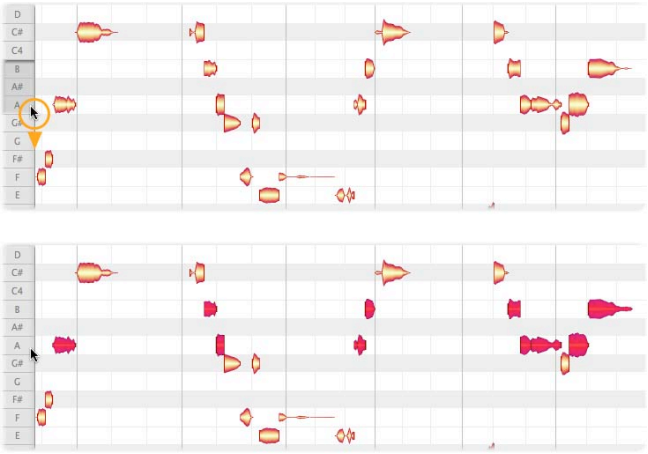

If Cycle Mode is active, the selection only affects such notes if they lie within the cycle range.

By [Shift]-clicking other notes in the Pitch Ruler, you can add them to the selection and later remove them by the same means.




If you double-click, as opposed to single-clicking, a note in the Pitch Ruler, you will select the same note in all octaves rather than simply that single instance of the note.

Click and drag in the Pitch Ruler to select a range of notes.




By using the [Shift] key in the Pitch Ruler, you can remove from the selection a range of notes or individual notes. Here too, if a cycle is active, only notes within the cycle range will be selected.

### Related topics

- *Working with the Main Tool*
- *Correcting intonation with the macro*
- *Copying notes*

# Copying notes

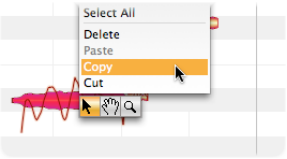
**In this tour, you will learn how to use Melodyne essential's command set for the copying and pasting of notes.**

SUMMARY

- *When notes are pasted, a distinction is drawn between inserting and replacing; which occurs depends upon whether or not other notes are selected at the time of pasting*
- *If inserting with the Time Grid active, the notes pasted will begin on the quarter note closest to the playback cursor, whereby the original offset from the quarter note will be preserved as well as the length of the notes copied*
- *If inserting with the Time Grid inactive (or active but set to Seconds), the pasted notes will begin at the playback cursor, with their length again unchanged*
- *When replacing, a distinction is drawn between adjacent notes and non-adjacent notes, though in each case the selected 'target notes' are deleted*
- *If both the source and target selection are made up of adjacent notes, the source selection when pasted will be stretched or squeezed to the same length as the target selection – unless this would involve an excessive amount of time-stretching or –compression, in which case pasting will be disabled and the command grayed out. The Paste command is similarly unavailable when the target notes comprise a multiple selection interrupted in time*
- *In the case of non-adjacent notes, the target selection is deleted; if the Grid at the time of pasting is inactive or set to Seconds, the start of the source selection after pasting will exactly coincide with the playback cursor and the lengths of the notes will remain unchanged. If the Bar grid is active and the tempo of the destination different from that of the source, the material will adjust in length to the grid at the destination to ensure that each of the copied notes is assigned to the correct beat*

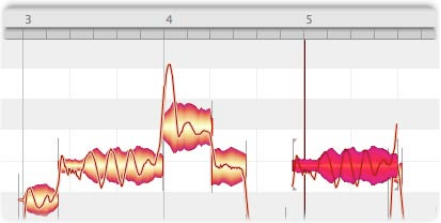
## Inserting one note

Let's begin by copying a single note: select a note followed by 'Copy' from the Edit menu or the context menu.

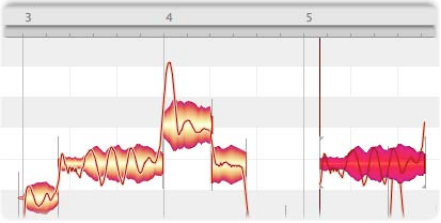


Move the playback cursor to the destination by clicking/dragging in the Bar Ruler.

Select ‘Paste’ from the Edit menu or the context menu. If the Time Grid is active, the note is inserted on the quarter note closest to the playback cursor. If the original note was slightly offset from the nearest quarter note, the same offset will be preserved. The length of the note will remain unchanged.

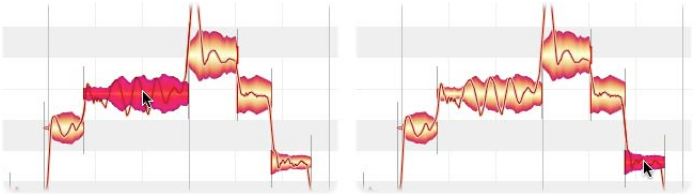



If, however, the Time Grid is deactivated or set to Seconds, the beginning of the note will be perfectly aligned with the playback cursor. Again, its length will remain unchanged.

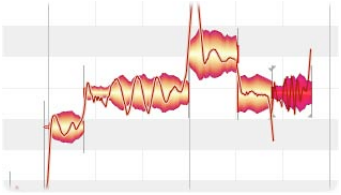



### Replacing a note

If, after copying a note, you select another note prior to pasting, the selected note will be replaced. In the context of adjacent notes, the pasted note will be time-stretched or -compressed until its length is the same as that of the note it is replacing. The note pasted does retain, however, its original pitch. Here, for example, if you were to copy the selected note, select a second note…

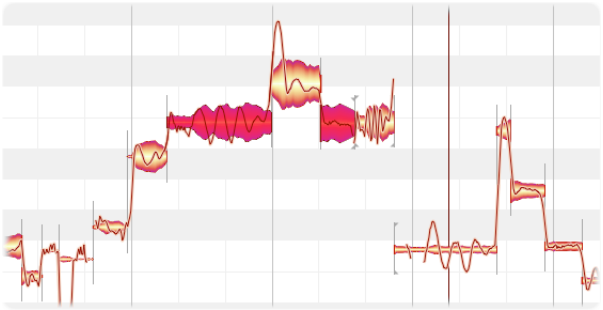


… and then paste, the second note would disappear. The note copied would occupy the same space in time, beginning at the same instant and lasting the same amount of time, but would sound at the same pitch as it did before. Of course, you will be able to drag the new note subsequently to any pitch you like, including that of the note replaced. When replacing notes in this way, the Time Grid settings are of no relevance.



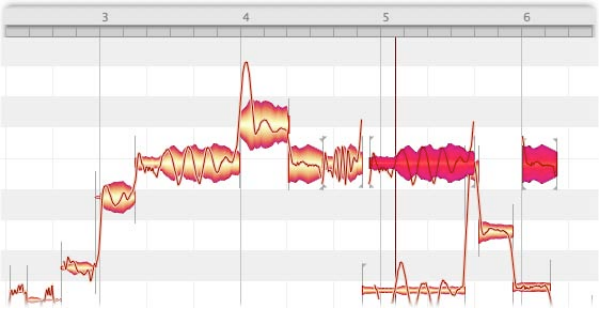
### Copying and pasting multiple notes

If several notes are copied and pasted simultaneously, the following rules apply: If we begin with these notes and copy them…

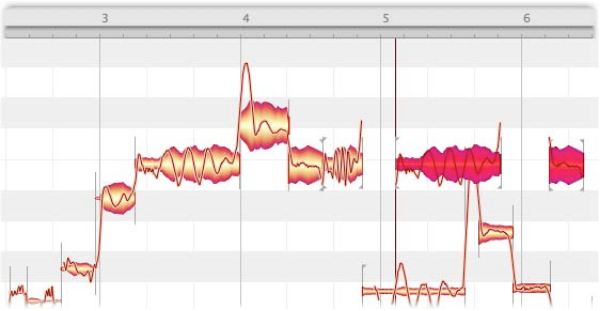


… if no other notes are selected and the Time Grid activated, when pasted both notes (as we saw earlier with an individual note) will be inserted at positions beginning with the quarter-note gridline closest to the playback cursor. The length of

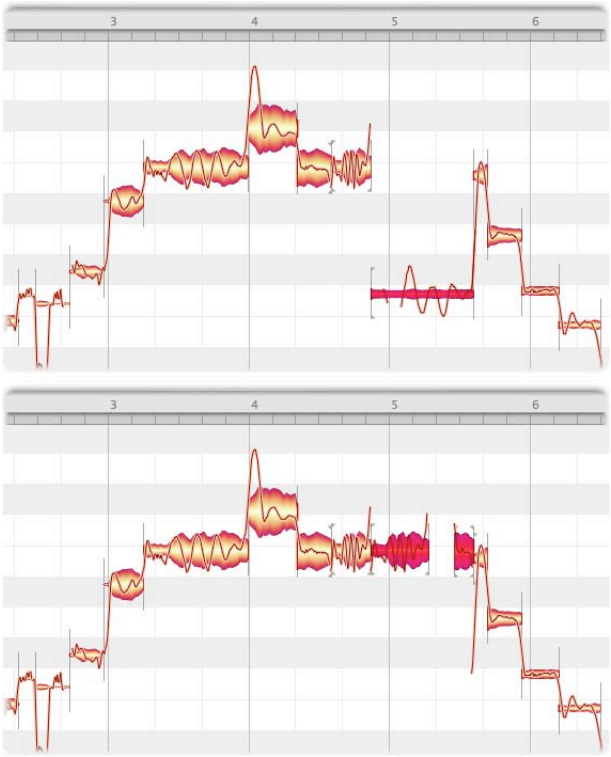
the notes will remain unchanged; the existing offset from the quarter note will be retained and the result will look like this:



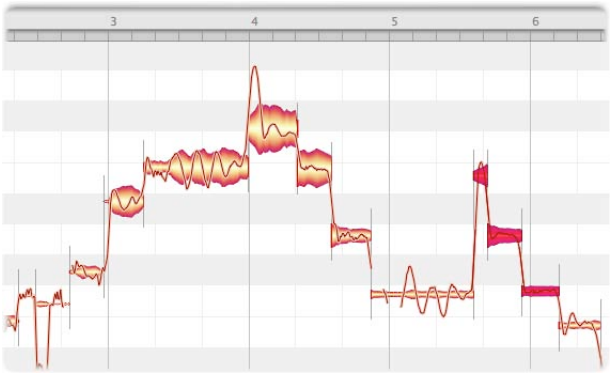

If the Time Grid is not active or is set to Seconds, the beginning of the first pasted note will coincide exactly with the Playback Cursor. Again, the original length of the notes will be preserved:



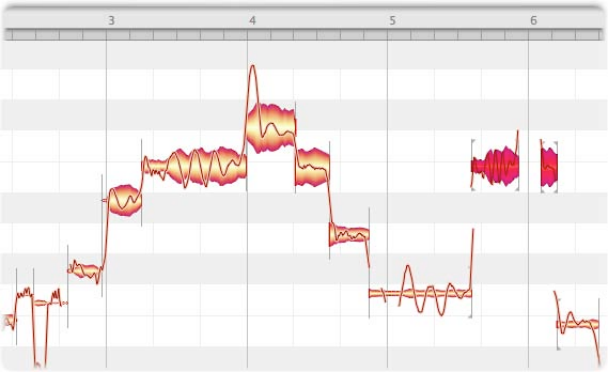

If, prior to pasting, another note is selected, it will be deleted when pasting occurs and the pasted notes will be stretched or squeezed to fill the space it has left. Again, the pitch of the copied notes will be retained.




If, prior to pasting, multiple adjacent notes are selected, these will be deleted in the same way, and the pasted notes stretched or squeezed to occupy the same time interval as the deleted selection. If, for example, these are the notes selected:



... the result after pasting will look like this:




### Related topics

- *Selecting notes*
- *Time Grid selection*
- *Working with the Main Tool*

# Correcting intonation with the Macro

**In this tour, you will learn how you can correct out of tune notes or unwanted wavering in pitch quickly and easily with the Correct Pitch macro.**

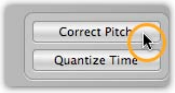
SUMMARY

- *The Correct Pitch macro affects only the notes selected – unless none at all are selected, in which case by default it affects them all.*
- *The effects of the macro can be extended to, or withheld from, notes already edited manually – whichever you please*
- *You can adjust during playback and independently of one another the intensity of the pitch center and pitch drift correction.*
- *Exit with 'OK' to preserve the results of the macro session or with 'Cancel' to restore the notes to their prior pitches*
- *The Undo function has the same effect once the window has closed, should you inadvertently have clicked 'OK' when you meant 'Cancel'*

## The procedure

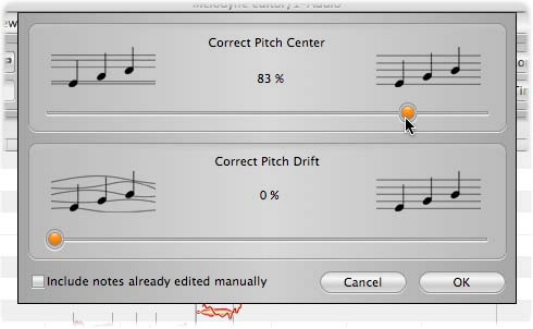
Select the notes you wish to edit. If no notes are selected, macro editing will by default affect all notes.

To open the Correct Pitch macro, click on the button in the top right corner of the window.

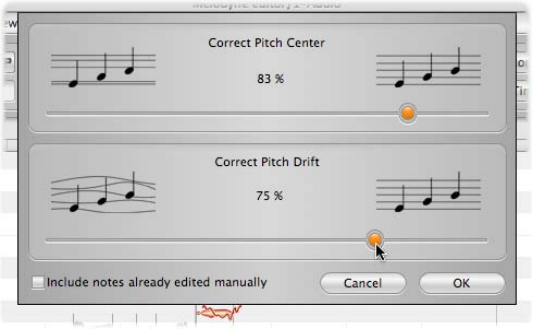



Here, with the upper slider, you can move the pitch center of the note (or notes) selected anywhere from 0% to 100% closer to the nearest semitone. A word of caution here: notes often fluctuate slightly in pitch, so their position is based on a mean pitch that Melodyne essential has to calculate. This mean pitch, or 'Pitch Center', forms the basis for intonation correction. If a note wavers slightly in pitch, it cannot be guaranteed that after 100% correction has been applied it will sound 'right' at the new pitch – especially since what is the 'correct' pitch at any given moment depends upon the musical context.  When editing intonation, trust your ears first and foremost rather than whether the pitch of the note looks right or not.

The processes involved are no different in principle whether intonation is corrected automatically with the Correct Pitch macro or by hand with the Main Tool.



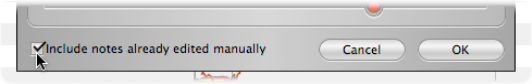

With the lower slider, you can progressively reduce the amount of pitch drift exhibited by the notes in question. By 'pitch drift', we mean the kind of slow wavering in pitch that is symptomatic of poor technique. More rapid fluctuations in pitch, such as pitch modulation or vibrato, remain unaffected.




You can modify both intonation parameters in real time as the audio plays back; and hear, but also see (by the movement of the blobs in the editing area), the effect of different settings.

If you have already fine-tuned notes using the Pitch Tool, Melodyne essential will assume you are satisfied with the results; this means that, by default, if you now open the Correct Pitch macro with no notes selected and begin making changes, all notes will be affected except these. By default, notes that have been tuned

manually are not affected by the macro. If you wish the pitch of these also to be affected by the macro, check ‘Include notes already edited manually’. The option is grayed out, of course, as being of no relevance, if no manual editing of intonation has been performed.




Exit with ‘OK’ to keep your changes or ‘Cancel’ to discard them. Naturally, the fact that you have used the Correct Pitch macro in no way precludes your fine-tuning notes at any time subsequently by hand.

If you select a note that has already been edited using the macro and then open the macro again, the settings previously applied to it will be displayed; the macro remembers, in other words, the parameters previously applied to each note. If the current selection includes notes to which different settings have been applied, a mean value for each parameter will be displayed.

Even after exiting with ‘OK’, you can still reverse the effects of the macro editing by using the Undo function.

### Related topics

- *Selecting notes*
- *Defining the Pitch Grid, Scale and Reference Pitch*

# Correcting timing with the Macro

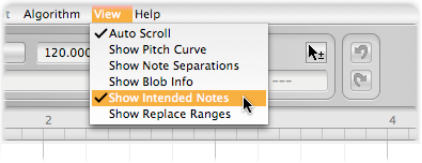
**In this tour, you will learn how to work with the Quantize Time macro, in order to correct the timing of notes swiftly and easily.**

SUMMARY

- *The Quantize Time macro affects only the notes selected – unless none at all are selected, in which case by default it affects all notes.*
- *You can try out different groove references and settings of the Intensity slider during playback*
- *The effects of the macro can be extended to or withheld from notes already edited manually – whichever you please*
- *Exit with 'OK' to preserve the results of the macro session or with 'Cancel' to restore the notes to their prior positions*
- *The Undo function has the same effect once the window has closed, should you inadvertently have clicked 'OK' when you meant 'Cancel'*

## Correcting Timing: the what and the where

Before examining the operation of the Quantize Time macro, we should clarify a few basic concepts and relationships. To understand these better, let's begin by checking the option "Show Intended Notes" in the View menu.




Small gray frames appear around the notes.

When it first analyzes the material, Melodyne essential calculates the beat in the bar to which each note is to be assigned. This is indicated by the start of the gray

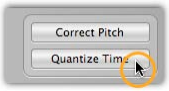
frame. As you can see, the beginning of the frame always coincides exactly with a gridline. If you now quantize notes, the starting point of each note will snap to the beginning of its gray frame. This is the fundamental principle of quantization in Melodyne essential.

It is important to understand, however, that what is regarded as the 'starting point' of a note is not necessarily the exact left-hand extremity of the blob you see on the screen. Think of a brass instrument, for example, where each actual tone is often heralded by a certain amount of wind noise. Admittedly this noise belongs to the note, but from the standpoint of timing what is of relevance is the moment the tone really unfolds and the pitch first becomes discernible; that is the timing-critical moment, so it is this that Melodyne essential regards as the starting point.

### Use of the Quantize Time macro

Select the notes you wish to edit. If no notes are selected, macro editing will by default affect all notes.

To open the Quantize Time macro, click on the button in the top right corner of the window.



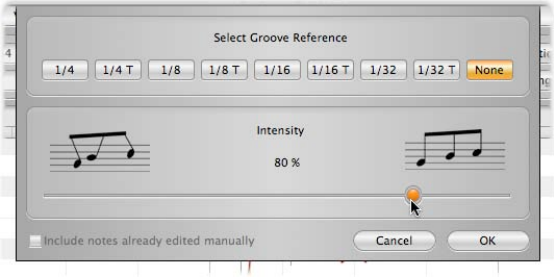

First, the groove reference (if any) that will govern the time correction must be selected.

If 'None' is selected, the target (or ultimate destination) of any quantization will be the left-hand edge of the grey frame, as already described. This is invariably aligned with the grid line that represents the beat to which Melodyne essential, in the course of its analysis, assigned the note. (On the whole, the system functions very well; but it can happen that Melodyne essential gets it wrong, and that after

quantization you have to move the note manually to the preceding or following beat.) By selecting 'None', in other words, you are telling the Quantize Time macro to move notes to (or towards) the beats assigned them by Melodyne essential, based on its own analysis of the material.

'None' is not the only option, of course, which explains the presence of the radio buttons to its left. If you select '1/4' as the groove reference, to give one example, the grey frames will move to the nearest quarter-note (or 'crotchet') and this will then become the ultimate destination for any quantization. The quantization is intelligent: coherent phrases made up of short notes remain together and these are moved en bloc in the direction of the quarter-note. So Melodyne does not move all notes mechanically to the gridlines during quantization but rather moves your material's points of rhythmic emphasis there.

The Intensity slider determines what percentage of the distance to this ultimate destination the notes will travel in the course of quantization. If you select 0%, for example, they'll not budge; 50%, and they'll go half way; 100%, and they'll travel the full distance, ending up precisely on the beat. You can modify both the groove reference and the intensity of the quantization in real time as the audio plays back; and hear, but also see (by the movement of the blobs in the editing area), the effect of different settings.

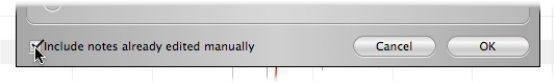



Please note that the time correction macro works differently, and in a more musical fashion, than the quantization typically offered by MIDI sequencers. Instead of simply causing all notes to snap to the selected grid, it edits the points of rhythmic emphasis of the selected notes. If, for example, you take a passage containing successions of sixteenth notes and quantize it to quarter notes, the beginning of each succession of sixteenth notes will be moved to the nearest quarter note. The timing of the semiquavers within the sequence, however, remains unaltered. If you wish

then to straighten up the timing within the sequences themselves, you can do that in a second pass, this time using sixteenth notes as the quantization factor.

Experiment with the various possibilities; but always, when adjusting the timing of your audio, rely on your ears rather than your eyes. The timing may look correct without being so. Besides, it does not always make musical sense, nor is it desirable, for notes to snap directly to the Time Grid, as the results then sound lifeless. Furthermore, Melodyne essential, when assigning notes to their 'intended' beats, can get things wrong, to the detriment of the ensuing quantization. So regard the position of the notes after quantization as suggestions only and not written in stone. Don't be afraid to tinker further, dragging and nudging them this way and that, until the results sound (rather than simply looking) perfect.

If you have already fine-adjusted the position of notes using the Timing Tool, Melodyne essential will assume you are satisfied with the results; this means that, by default, if you now open the Quantize Time macro with no notes selected and begin making changes, all notes will be affected except these. If you wish the position of these also to be affected by the macro, check 'Include notes already edited manually'. The option is grayed out, of course, as being of no relevance, if no manual editing of note positions has been performed.




Exit with 'OK' to keep your changes or 'Cancel' to discard them. Naturally, the fact that you have used the Quantize Time macro in no way precludes your moving notes at any time subsequently by hand.

If you select a note that has already been edited using the macro and then open the macro again, the settings previously applied to it will be displayed; the macro remembers, in other words, the parameters previously applied to each note. If the current selection includes notes to which different settings have been applied, a mean value for each parameter will be displayed.

Even after exiting with 'OK', you can still reverse the effects of the macro editing by using the Undo function.

### Related topics

- *Selecting notes*
- *Time Grid selection*

# Working with the Main Tool

**In this tour, you will learn how to work with Melodyne essential's Main Tool.**

The Main Tool is context-sensitive and therefore exercises different functions depending upon its position with relation to the blob. The two tools next to the Main Tool, the Hand and the Magnifying Glass, serve respectively to scroll and zoom the display and perform no editing functions.

SUMMARY

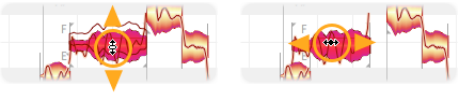
- *To move an entire note horizontally or vertically, position the Main Tool near the center of the blob and drag*
- *Hold the [Alt] key as you do this, if you want the Time or Pitch Grid to be temporarily deactivated*
- *If you drag the left- or right-hand extremes of a blob, you will move only the beginning or ending of the note it represents*
- *When you move the Main Tool over the upper portion of a note, you can create a new note separation or remove an existing one with a double-click, or else drag an existing note separation to the left or right*
- *To snap the link between adjacent notes, you can temporarily tear them apart*

## Modifying Pitch and Timing

Select the Main Tool from the Toolbar. You'll find this beneath the Help item in the menu or in the context menu that opens when you right-click in the editing area.

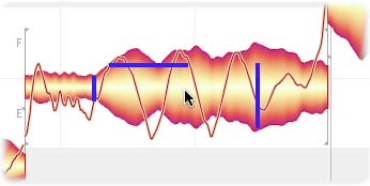
With the Main Tool, move the arrow to a point near the center of a blob and press and hold the mouse button as you drag it upwards or downwards (to alter its pitch) or else left or right (to move it forwards or backwards in time). It is the initial movement (whether vertical or horizontal) that decides whether the pitch or timing of the note is altered. Before changing axis, you must first release the note. If you hold down the [Alt] key as you drag the note, the Pitch or Time Grid, even if active, will temporarily be ignored, allowing you to position the note exactly where you want it.

While you are dragging a note up or down, you will hear the ‘frozen’ sound of the note at the point where you clicked. If, whilst dragging, you move the mouse to the right or left, you can put other parts of the note under the acoustic micro-scope.

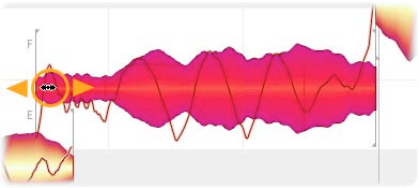


## Modifying note lengths

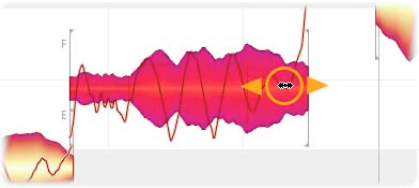
In the View menu, check the option ‘Show Blob Info’. Zoom in on a few individual blobs, so that you can study them more closely. Now, as you move the mouse pointer over a blob, thin lines appear indicating the zones in which the Main Tool performs particular functions. For illustrative purposes, the lines here have been drawn more boldly than in the program itself. The central area you already know about. Different are the front, back and upper regions of the blob. As you move the mouse pointer from one of these regions to another, it changes its appearance to emulate whichever of the more specialized tools is most appropriate to that zone – adopting its functions at the same time.



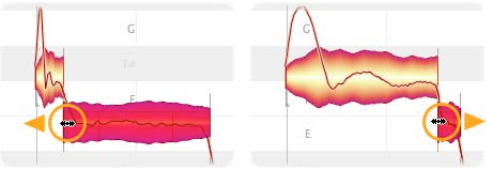
Drag the front part of the note to the right or left. Hold down the [Alt] key as you do so to position the note more finely than the Time Grid (if active) will allow. Now only the beginning of the note moves; the end remains anchored, so the note is either being stretched or compressed.



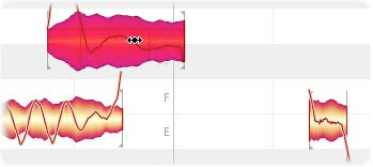
In the same way, you can move only the rightmost part of the blob (corresponding to the end of the note).



Notice that as you move the beginning or end of a note in this way, the preceding or following note, if adjacent, is either stretched or compressed by the same amount to avoid either the two notes overlapping or white space (silence) appearing between them. This happens whenever a Pitch Transition between the two notes has been detected.

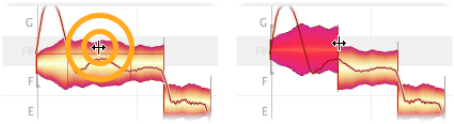


You can deactivate this pitch transition and, with it, the mutual interdependence of the two notes simply by tearing them apart i.e. dragging one of them to a new location. A bracket then appears at the point of rupture; this indicates that the two notes are now fully independent. You can drag notes that have been 'torn apart' (or copied) to positions that overlap, thereby creating polyphony.



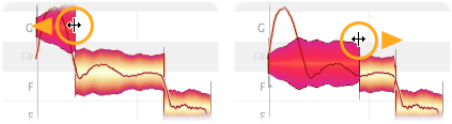
### Editing note separations

If you move the mouse pointer to the upper part of a note (above the horizontal line), the Main Tool adopts the appearance, and emulates the functions, of the Note Separation Tool. If you double-click now, you can create a note separation – i.e. slice the note in two.

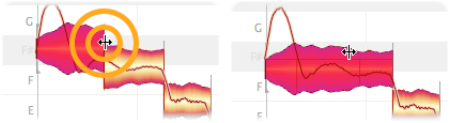


Don't be surprised if the two notes that result move apart in pitch: this is because a new tonal center is calculated for each of the newly created notes, and that may differ from the tonal center they shared when they were one note. In such cases, each therefore moves to a new vertical position based on its newly calculated pitch center.

You can move an existing note separation horizontally with the Note Separation Tool.



You can double-click a note separation to get rid of it.



### Related topics

- *Selecting notes*
- *Time Grid selection*
- *Defining the Pitch Grid, Scale and Reference Pitch*
- *Copying notes*

# Adjusting to Tempo Variations

**In this tour you'll learn how to handle tempo variations in your DAW project.**

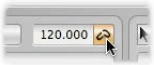
Normally Melodyne essential remains perfectly in step with your DAW and the Bar Rulers as well as the Tempo displays of your DAW and Plugin show the same thing. If, of course, between two transferred passages there is a tempo change in your DAW or you have changed the overall tempo there, you must inform Melodyne essential about this tempo change so that the Bar Rulers remain in sync. In this tour, you will learn how to do this.

SUMMARY

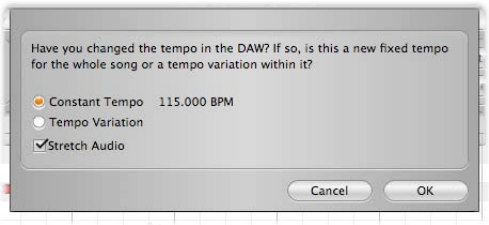
- *Whenever Melodyne essential registers a tempo change in your DAW that it doesn't know about, the Chain icon near the tempo display will flash*
- *When you click the icon, a new dialog opens. State whether you've selected a new constant tempo for the whole song or whether tempo variation occurs within it*
- *In the latter case, Melodyne essential needs to hear the passage in which the variation occurs*
- *Regardless of whether the tempo is constant or varies, you can decide whether or not you want Melodyne essential to stretch/compress the audio material or simply adjust the grid to reflect the change*

## A new constant tempo

Whenever Melodyne essential registers a tempo change in your DAW, the Chain icon near the Tempo display will flash orange to indicate that a matter requires your attention. If you do nothing, you must expect a disagreement between the Bar Ruler in your DAW and that of Melodyne essential.




Click the Chain icon to open the Tempo window. Here you can inform Melodyne essential of the nature of the tempo change it has detected, in order to ensure that the two Bar Rulers remain in step.


Have you changed the tempo in the DAW? If so, is this a new fixed tempo for the whole song or a tempo variation within it?
Constant Tempo 115.000 BPM
Tempo Variation
Stretch Audio
Cancel
OK

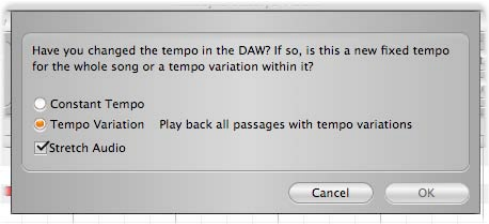
If you have simply changed the overall tempo in your DAW and there are no tempo changes within the song itself, select 'Constant Tempo'. This tells Melodyne essential that the new tempo registered applies to the entire song and that it should adjust its own Bar Ruler accordingly.

If you want Melodyne essential to stretch or compress the audio material to reflect the new tempo, check the box below.

If you check this option, Melodyne essential will employ time-stretching (or -compression) to adjust the material already transferred to the new tempo. If, on the other hand, you clear this option, only the grid beneath the audio material will change when tempo changes occur; the audio material itself will not be influenced.

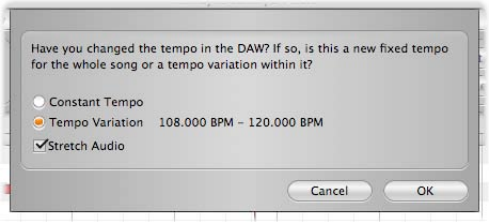
### A variation in tempo

If the tempo change in your DAW applies only to part of the song, select the option 'Tempo Variation' in the Tempo window.


Have you changed the tempo in the DAW? If so, is this a new fixed tempo for the whole song or a tempo variation within it?
Constant Tempo
Tempo Variation Play back all passages with tempo variations
Stretch Audio
Cancel
OK

Melodyne is perfectly capable of registering tempo changes and implementing them correctly without any assistance, but it can only do so if they occur within a passage that has been transferred to it. If a variation in tempo occurs between two transferred passages, Melodyne is obviously in the dark. For this reason, prior to the transfer, you should play through to Melodyne all passages containing progressive or sudden changes of tempo so that Melodyne can "learn" about them and ensure that the rulers remain in sync. To do this, proceed as follows; and bear in mind, please, the rules set out in the following section.

While the Tempo dialog is open, stop the playback in the host and move its playback cursor to a position prior to the variation in tempo. Now, for the benefit of Melodyne essential, play through the entire passage containing the tempo change (or changes) until a point is reached beyond which no further variations in tempo occur. Stop the playback. In the tempo window, you will see indicated the range of the tempo variation within the passage covered.


Have you changed the tempo in the DAW? If so, is this a new fixed tempo for the whole song or a tempo variation within it?
Constant Tempo
Tempo Variation 108.000 BPM – 120.000 BPM
Stretch Audio
Cancel
OK

Specify once more, whether you want the audio material itself to be stretched or compressed to reflect the tempo variation or simply the grid.

Exit with 'OK' to apply your settings or 'Cancel' to discard them.

The OK button will remain greyed out until you have started your DAW and then stopped it again, to play the tempo change through to Melodyne.

### Important when working with variable tempo

If Melodyne has not been fully informed of changes in the tempo or time signature, the time rulers of the DAW and Melodyne can get out of sync and transfers will sound at the wrong time or be recorded in the wrong place.

The handling of variable tempo is unfortunately not self-explanatory. It would be far simpler if DAWs transmitted all information about changes in the tempo or

type of bar to plug-ins, but, sadly, the plug-in interface at the moment does not provide for this. Melodyne is therefore obliged to learn all the relevant information during the transfer. However, since transfers as a rule do not extend the full length of the song, the Tempo window makes it possible for Melodyne to learn about changes in the tempo or time signature during pure playback – in other words, without any transfer being necessary. With respect to 'tempo learning', if the following rules are observed, everything should go as expected and there is no reason why you should not be able work successfully with variable tempo.

- Prior to the first transfer, with the Tempo window open, play through to *all* instances of Melodyne the *entire* song including *all* passages in which the tempo accelerates, decelerates or changes abruptly, or the type of bar changes.

*Tip: if you wish to work with multiple instances of Melodyne, here's a trick that should save you time: once the first instance has learned the tempo, save in that instance a plug-in preset called, for example, "Tempo for Song X". Then open the other instances you plan to use and load this preset into each of them. In that way, all the instances will acquire the requisite tempo information, without needing to go through the same learning process as the first.*

- If you have changed any tempo progressions in the DAW, play through once again to *all* Melodyne instances in the Tempo window the *entire* song. This will allow Melodyne to register all the tempo changes and preserve the synchronism of the bar ruler.

- If, *prior* to changing tempo progressions in your DAW you have already transferred material to Melodyne, then once Melodyne has learned about the changes, before closing the Tempo window check the 'Audio Stretching' option. This is the only way of ensuring that the material already transferred can adapt to the new tempo environment.

### Related topics

- *Transferring audio material to Melodyne essential*

# Managing transferred audio files and assigning missing files

**In this tour, you will learn what management functions exist for the copied audio segments that Melodyne essential generates during transfer.**

SUMMARY

- *During the transfer, Melodyne creates audio files and stores them on your hard disk; it needs these files to function correctly*
- *For each project, you can select in the File Manager the folder in which these transfer files will be stored, to ensure they are not forgotten when the project is archived or passed on to someone else*
- *The File Manager helps you find missing transfer files and delete unused ones*

## Transfer Files

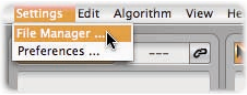
During transfers, Melodyne records the audio material from the DAW track; in doing so, it creates its own audio files, which it stores on your hard disk. For playback and editing in Melodyne to be possible, it is therefore not enough simply for the original audio files in the DAW project to be accessible: Melodyne needs also the files it created itself during the transfer.

It is important to bear this in mind when, for example, you want to archive, or to pass on to someone else, a project together with the editing you have done on it in Melodyne. Care must then be taken that not only the DAW project, with all its audio and other files, are passed on but also the transfer files created by Melodyne. Without these, it will be impossible to play back the transferred passages and the edited material in the project you have passed on.

The question, then, is: where does Melodyne store the files it creates itself and how can you attach them to your project? The answer is to be found in the File Manager window, which helps you manage transfer files and also search for lost ones.

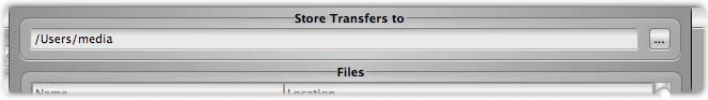
## The File Manager

You reach the File Manager via the plug-in's "Settings" menu.




In the central area of the window, you will see a list of all the transferred audio extracts belonging to the instance that is open. Each entry in the list represents an audio file that Melodyne has stored on the hard disk and that it requires for this instance to operate correctly.

Above the list, you will see the storage path of the folder in which Melodyne is currently storing these transfer files. By default, this is a folder in your 'Music' directory, which is therefore the storage location for all new projects. (Certain DAWs, however, use a different path for each new project and behave also in other respects differently to the manner we are about to describe; for these, please read the note entitled "Exceptions" below.)




When you click the button next to where the current path is displayed, a file selection box opens to allow you to select a different folder as a storage location. The choice you make applies to the current project only. If, from one instance of Melodyne, you choose a new storage path for the project, the choice applies then to all instances within that project. All the transfer files already created will be moved to the new storage location. If this is on a different volume, such as an external hard disk, they will be copied to it. Whenever you change the storage path, therefore, Melodyne will ask you to save your project, so that the updated file references can be saved too.

When subsequently you transfer passages to any instances of Melodyne within the same project, the transfer files thus created will be saved in the new location.

During work on a project or at the latest when it is complete, you should select the project folder of your DAW as the storage location for these transfer files. In this way, you can be sure that all the files Melodyne requires are stored along with the project and won't get left behind when you pass the project on to someone else.

Exceptions: some DAWs are capable of telling Melodyne where the project folder for the current project is to be found. In these hosts there is no way of selecting a storage path manually; instead, Melodyne will always use the current project folder as a storage location, in this way ensuring that your transfer files remain part of the project and do not get lost. So please don't be surprised if in your host there is no browse button for selecting the path; if that is the case, Melodyne will store the files for you automatically in the correct location. To find out with which DAWs this occurs, please consult our FAQ on the Internet. At the time of going to press, they were Cubase 5.5 and Nuendo 5 (in the VST3 plug-in format) as well as PT LE 8.0.3 and PT HD 8.1 (RTAS).

### Deleting unwanted files

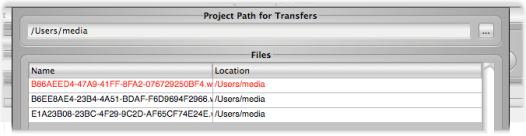
The list in the File Manager shows you the audio files of all segments that have been transferred to the relevant instance of Melodyne essential Plugin. The entries for those segments all the notes of which have been deleted in Melodyne essential – that are unused, in other words – are displayed in gray, whereas those in use are displayed in black. The audio files appertaining to no longer used segments are retained and not automatically deleted so that you can, should you wish, recover them using the Undo function, which would not be possible if the files in question had been deleted immediately. If you are sure that you will no longer be needing the unused files, you can delete them (according to choice) either for the current instance only, or for all instances, of the project, in order to free up storage space.

Once you have finished editing in an instance of Melodyne essential Plugin and saved the results as an audio file by bouncing or rendering, you should delete all files pertaining to the instance using the button provided at the bottom of the window, in order to free up storage space before closing and removing Melodyne essential Plugin from the Pro Tools track.

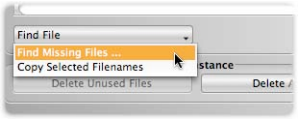
### The assignment of missing files

If Melodyne essential Plugin cannot find the transferred files when it opens a project – either because they have been deleted, moved or not transferred when the project was moved to a different computer – it will gray them out in the editing area and they will remain mute during playback:

In the File Manager, they will be listed in red:




If you know in which folder the missing files are to be found, you can use the drop down menu ‘Find file’ in the File Manager. Select the entry ‘Find Missing Files …’.




Navigate then in the file selection box to the folder containing the missing files and exit with ‘OK’. The missing files in the folder will then be reassigned. Be careful, though: for this assignment, you do not have to select the files themselves (which would in any case be somewhat tricky given their automatically generated and somewhat unhandy names) but simply the folder in which they are located. Its contents will then be searched automatically for the missing files. Bear in mind, however, that sub-folders will not be searched – only files found directly in the folder selected. For any sub-folders containing missing files, you will have to go through the same procedure, in order that they, too, can be searched.

What if you have received a project with missing files from someone else and you want to give them, by e-mail for example, the names of the missing files? Here the command ‘Copy Selected Filenames’ comes in useful. This copies the names of all files selected in the list (multiple selection with [Shift]) to the clipboard.

### Related topics

- *Transferring audio material to Melodyne essential*
- *The Preferences of Melodyne essential*

# The Preferences of Melodyne essential Plugin

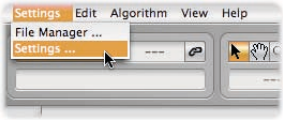
**In this tour, you will learn about Melodyne essential's Preferences.**

SUMMARY

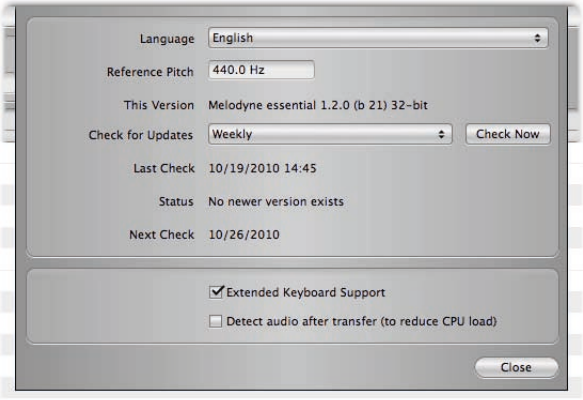
- *The Preferences property sheet governs Melodyne essential Plugin's language, reference tone and update schedule.*

## The various settings and their significance

Open the Preferences window in the Settings menu:




The Preferences window offers a number of options governing the behavior of Melodyne essential:



**Top frame**

- Language: determines the language of the user interface
- Reference Pitch: defines the frequency of the reference tone i.e. A
- This Version: states which version of Melodyne essential is currently installed
- Check for updates: lets you decide how often the program checks automatically for updates on the web.
- Check Now: triggers an immediate search
- Last Check/Status/Next Check: the date of the most recent check/what it ascertained/the date scheduled for the next check

**Bottom frame**

- Extended Keyboard Support: when this option is selected, you can use the [Arrow] keys to navigate through the blobs and the [Spacebar] to stop the local playback in Melodyne essential when this is open. If the option is not selected, Pro Tools has the exclusive use of these keys.
- Detect audio after transfer: If you activate this option, the analysis of the audio material only begins when the transfer has been completed rather than during it, thereby considerably reducing the load on the computer. Activate this option, therefore, on less powerful computers if during the transfer bottlenecks occur (indicated by clicks, dropouts, extreme slowing-down etc.).

### Related topics

- *Transferring audio material to Melodyne essential*
- *Time Grid selection*

# Matching the Time Grid to the audio

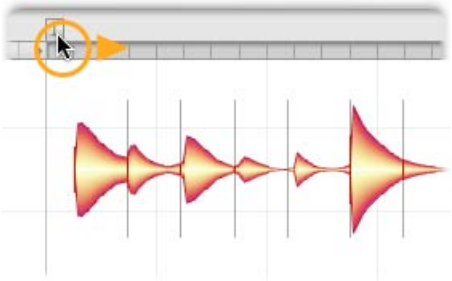
**In this tour, you'll learn how to manually adjust the Grid.**

SUMMARY

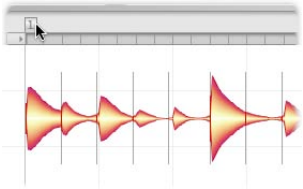
- *All changes made in the Define Tempo window affect only the background (the grid) – not the playback tempo of the audio material itself*
- *The 'Multiply Tempo' option is ideal when a simple arithmetical relationship exists between the tempo you want and the tempo currently displayed*
- *The 'Define constant Tempo' command tells Melodyne essential to draw the grid uniformly in accordance with whatever tempo you enter in the box provided, ignoring as it does so any tempo fluctuations in the audio itself.*
- *The option 'Set Bar 1 to Start of File' tells Melodyne essential to align the beginning of Bar One with the first sample in the audio file, even if the first tone detected in the file only comes later.*

## Moving the "1"

When the loading and analysis of an audio file – let's say a drum loop – is complete, you should first of all check to see whether the "1" of the Time Grid is correctly aligned with the first note (or, in this case, drumbeat). Often audio files have a bit of 'air' before the first note sounds, and this lull before the action gets underway can be interpreted by Melodyne essential as a rest. The upshot then is that all the notes are displaced rightwards in the Time Grid and the musical beat one fails to coincide with the "1" in the Bar Ruler. To correct this, simply drag the "1" marker in the Bar Ruler to the beginning of the first drumbeat. The movement is governed by the selected Time Grid, which usually helps with the positioning. You can, however, press the [Alt] key as you drag the icon, which will allow you to fine-tune its positioning.

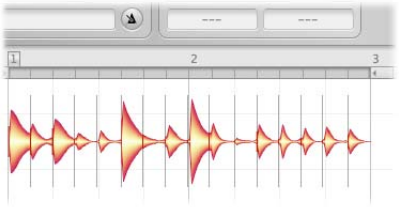


When you have finished, the “1” should be perfectly aligned with the beginning of the first drumbeat.



### Correcting the tempo interpretation

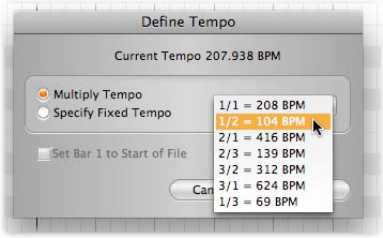
Once the “1” is correctly positioned, the ascertained tempo should be checked. Admittedly, Melodyne essential’s algorithms make for very accurate detection of the tempo as well as any fluctuations; since the tempo is a pure question of interpretation, however, it can often happen that the tempo displayed is in fact double the actual tempo. This will have no adverse effect on the actual sound, of course, but the grid won’t match the material, which could be confusing. Even with our one-bar loop, the ascertained tempo is double the correct one, so what is in fact a one-bar loop extends over two bars of the grid.



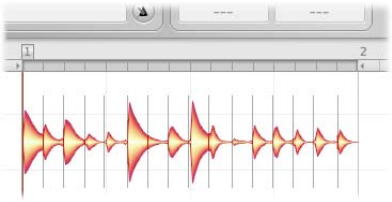

Entering a new value in the Tempo box would be no help here, because it would cause the audio material to be stretched or compressed; the loop might run more rapidly, or more slowly, than before, but it would still extend over two bars of the grid.

Fortunately, correcting the displayed tempo is very simple: Just click the button next to the Tempo box and the Define Tempo window will open.

There you can choose between two ways of defining the tempo. Since in this case, we want to halve the current tempo, we select the entry beginning '1/2' from the list box provided.

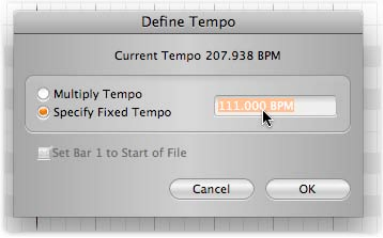



When we now exit with 'OK', we will find that the one-bar loop extends over one bar only in the grid, and that the value in the Tempo box has been halved. Problem solved.



## Defining a constant tempo

If you choose the option 'Define constant tempo', you can enter in the box provided a new value for the tempo.




When might you want to do this? There is one case in particular where it might be desirable to define a fixed tempo. Suppose you are editing a guitar track recorded in time with a playback running at 120 BPM and the player has introduced slight

tempo variations to his or her performance. When you now open the recording in Melodyne essential Stand-Alone, you will see that these tempo variations have been detected and are preserved in the playback. If you watch the Tempo display during playback, you will notice it constantly changing, with the values hovering around 120. Now, however, the tail is wagging the dog. The basic tempo of the project is supposed to be fixed – a steady 120 BPM – and it shouldn't fluctuate just because the guitarist essays a little artistry. The solution is to type the value '120' into the 'Define constant tempo' box and exit with 'OK'. Now the grid will reflect the reality and the tempo displayed will be 120 throughout. The guitarist's performance, of course, remains unchanged, with all the slight tempo variations preserved; you'll see this reflected in the fact that certain notes are offset slightly from the nearest grid line. If you wish, of course, you can iron out all such fluctuations in tempo by quantizing, so that the guitar part follows the 120 BPM tempo strictly throughout.

### Set Bar 1 to Start of File

This command appears both as an option in the Define Tempo window and in the "1" icon's context menu in the Bar Ruler.

Normally Melodyne essential Stand-Alone places the "1" at the beginning of the first note it detects in the audio file. In most cases that makes musical sense, but not all. Take the following case: you are editing a track from a DAW that you intend later to reintegrate into the DAW project. Although the track was recorded from the start of the song, no notes sound until later. Now, if Melodyne essential were to align the "1" with the first note played, instead of with the start of the file, when you tried later to reintegrate the track into the original project, you'd discover the synchronicity had been lost. To avoid this, check 'Set Bar 1 to Start of File'. Melodyne essential will now align the ruler's Bar One ("1") with the first sample word in the audio file; and the track, when restored to the original project, will be perfectly in sync.

#### Related topics

- *Loading and saving audio in Melodyne essential Stand-Alone*
- *Recording audio in Melodyne essential Stand-Alone*
- *Checking and editing the note detection within melodic material*
- *Checking and editing the note detection within rhythmic material*

# The Preferences of Melodyne essential Stand-Alone

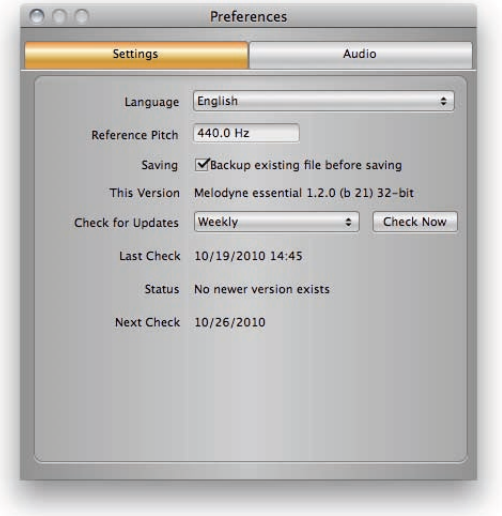
**In this tour, we will learn about Melodyne essential Stand-Alone's Preferences.**

SUMMARY


- *The Preferences property sheet governs Melodyne essential's language, reference tone, update schedule, recording path and various audio hardware settings.*


## The various settings and their significance

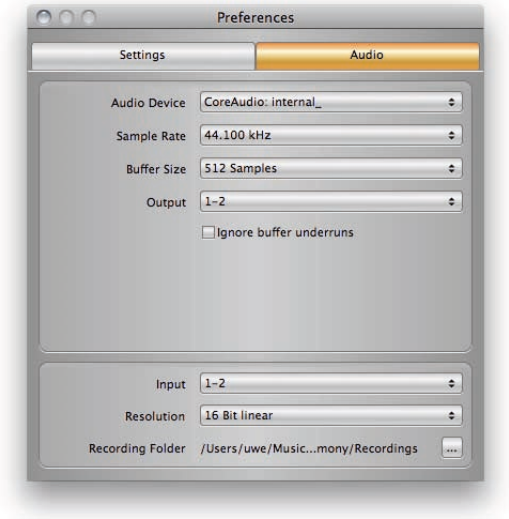
The Preferences property sheet in Melodyne essential Stand-Alone comprises two tabs:




**The first is entitled Settings.**

- Language: determines the language of the user interface
- Reference Pitch: defines the frequency of the reference tone i.e. A

- Check box: allows you to determine whether the original file should be preserved or overwritten by the new one when saving
- This Version: states which version of Melodyne essential is currently installed
- Check for updates: lets you decide how often the program checks automatically for updates on the web.
- Check Now: triggers an immediate search
- Last Check/Status/Next Check: the date of the most recent check/what it ascertained/the date scheduled for the next check




**The Audio tab:**

**Top frame**

- Audio Device: selects the audio driver or the audio hardware driven by it
- Sample Rate: determines the sample rate employed by Melodyne essential
- Buffer Size: determines the size of the buffer used for audio editing. Smaller values mean less latency but more CPU overhead
- Output: determines which of your audio hardware's outputs Melodyne essential should use (assuming it offers multiple outputs)
- Check box: by activating 'Ignore buffer underruns', you tell Melodyne essential (when running on a slow computer) you'd rather have a click than a dropout –

audio hardware is often very sensitive to dropouts and can even provoke a crash. If you have the feeling this is happening, check this option; as rule, though, it's rarely needed and can safely be ignored.

**Bottom frame**

- Input: determines the input of your audio hardware to be used by Melodyne essential (assuming it offers multiple inputs)
- Resolution: the bit resolution for recordings made by Melodyne essential Stand-Alone
- Recording Folder: the folder in which recordings are stored temporarily

### Related topics

- *Recording audio in Melodyne essential Stand-Alone*
- *Loading and saving audio in Melodyne essential Stand-Alone*